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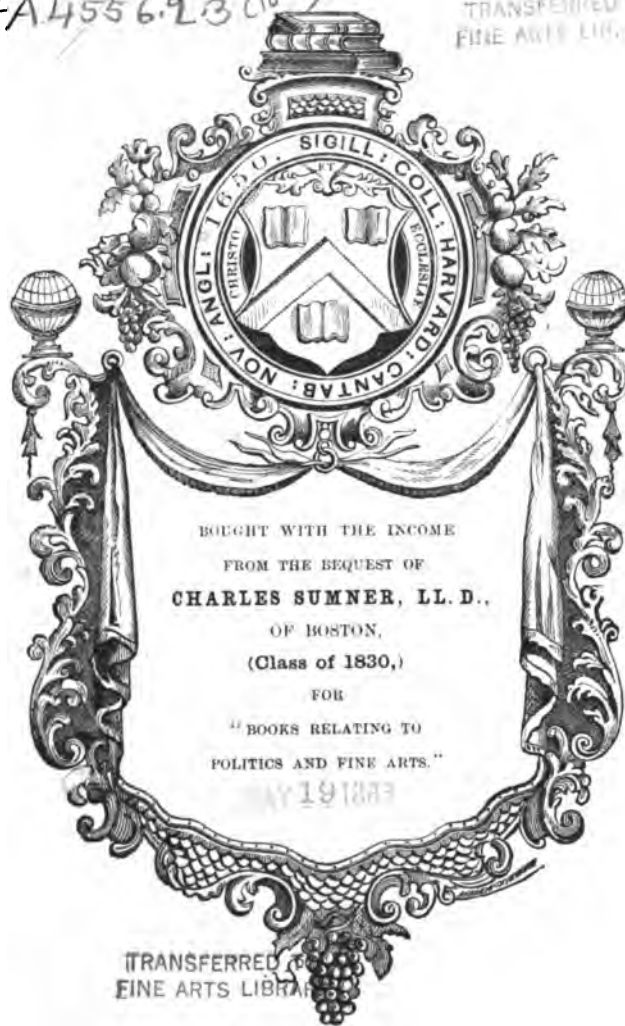
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DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

PART X.



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Summa Sund.

ADVERTISEMENT.

THE present volume contains a description of the sculptures in the sixth room which form part of the Towneley Collection. The drawings were all made by the late Mr. Corbould with that taste and fidelity which characterized his productions, and in which qualities his representations of ancient art have never been excelled. Artists and friends alike deeply deplore his loss.

The author is indebted to his colleagues Mr. Birch and Mr. Newton for much valuable assistance, and for the laborious researches by which this volume has been essentially enriched.

EDWARD HAWKINS.

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VIGNETTE.

GROUP OF TWO DOGS.

The vignette represents a group of two dogs fondling or at play together; both are seated upon their haunches, the one behind the other. The dog in front is turning round his head towards the female, which is playfully biting his ear, and has her left fore foot placed upon his shoulder. The positions of these animals are graceful and easy, the action natural, and such as must have been frequently remarked by all who take pleasure in observing the habits and movements of the animal creation. The dogs are a kind of greyhound, such as are frequently grouped with Diana, and are found upon compositions representing scenes of the chase. They are in rather lean condition, but not more so than dogs of this description should be. A mark round the neck of the female indicates the place of the collar, and one of metal may have here originally encircled the marble and since been abstracted. The mouth and nose of the dog have been restored, and also some portion of his fore legs. The group is well executed, and the artist appears to have been well acquainted with the forms of the animals. They would have been more beautiful to the eye of the general observer, though perhaps not so much so to that of a sportsman, if their bones had been rather more covered with flesh.

This group was found by Mr. Gavin Hamilton in the year 1774 at Monte Cagnolo, a small hill within the grounds belonging to the Villa of Antoninus Pius, near the ancient Lanuvium, between

Genzano and Civita Lavinia. Several similar groups were found in the same spot; one of them was purchased by Visconti for the Vatican Museum, and another was carried into Germany by the Baron de Walmoden. Two other dogs were procured by Mr. Jenkins from the same site, and the statue of Actæon in the Towneley Gallery was discovered there by Mr. Gavin Hamilton. D'Hancarville says that Monte Cagnolo was so called from the discovery of these groups, but it may be doubted whether this coincidence was more than accident; indeed this name may have been retained from the time of Antoninus, for the hill was certainly called Monte Cagnolo long before any excavation was made by Mr. Gavin Hamilton.

Height 1 ft. 11 in. Length 2 ft.

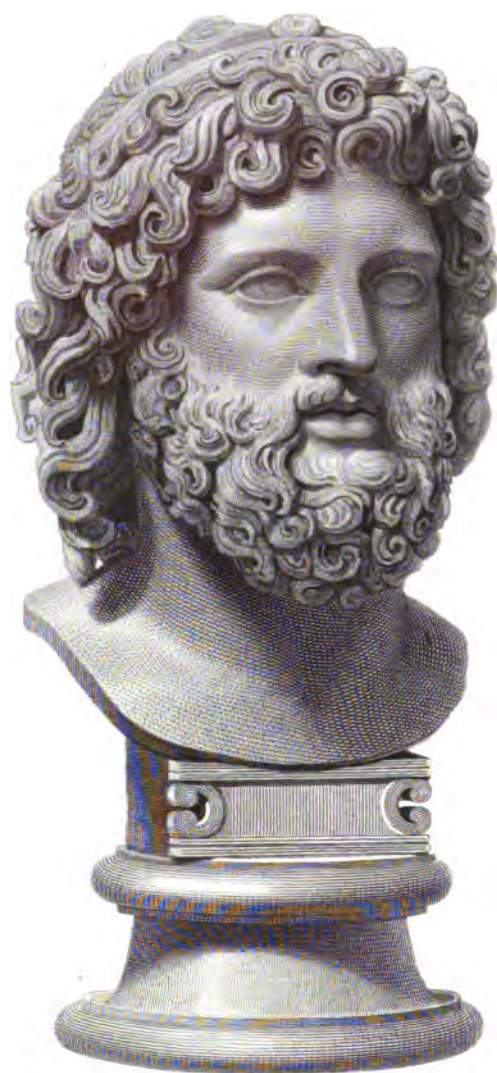


PLATE I.

BUST OF JUPITER.

This bust is of Pentelic marble, beautifully clear and white ; the greater portion of the neck is modern, the nose has been restored, and a small hole made by a blow in the left cheek has been filled up ; it is otherwise in a very excellent state of preservation ; the surface of the hair and beard is slightly rough, that of the flesh perfectly smooth ; so much so as to excite some doubt whether it may not have been polished since it was discovered. The workmanship is excellent, the flesh and the play of the muscles, especially about the mouth, are most beautifully represented. This bust has been published by the Society of Dilettanti, vol. i. pl. 31, and the authors of that work have supposed from the expression of the countenance, the style of the workmanship, and perhaps from the quality of the stone, that it might possibly be a fragment of that statue of the mild Jupiter by Polycletus, which is mentioned by Pausanias,¹ or at least an ancient copy of it. It was purchased by Mr. Towneley at the sale of the collection of the Duke of St. Albans, but no memorandum appears to have been preserved as to the locality in which it was discovered.

Height (bust only) 1 ft. 9 in. Of the ancient fragment 1 ft. 1 in.

¹ Ἀγαλμα καθήμενον Διὸς μελιχίου, λίθου λευκοῦ, Πολυκλείτου δὲ ἔργον. Lib. ii. c. 20.

PLATE II.

HEAD OF JUPITER SERAPIS.

A head of Jupiter Serapis of fine workmanship. The hair is disposed in ample falling curls which descend to the shoulders; the locks in front fall over the forehead as is usual in portraits of this divinity. The modius¹ upon the head is decorated with upright branches of olive² in low relief. The beard is thick and bushy but not very long. The bust is clothed in a tunic, and a portion of the peplus hangs over the shoulders; but all this, as well as the lower part of the neck, is modern.

The hair upon portraits of Serapis is disposed in a very different way from that of Jupiter. In order to render the countenance of the former more sombre and severe he is always represented, as in the present instance, with the hair falling over the forehead.³ Serapis was first worshipped under this name by the Egyptians, who had a temple dedicated to him at Alexandria, and another more ancient at Memphis.⁴ It does not appear that the name Serapis was generally known to the Greeks, till the reign of Alexander the Great,⁵ by whom it was probably introduced from Egypt. The

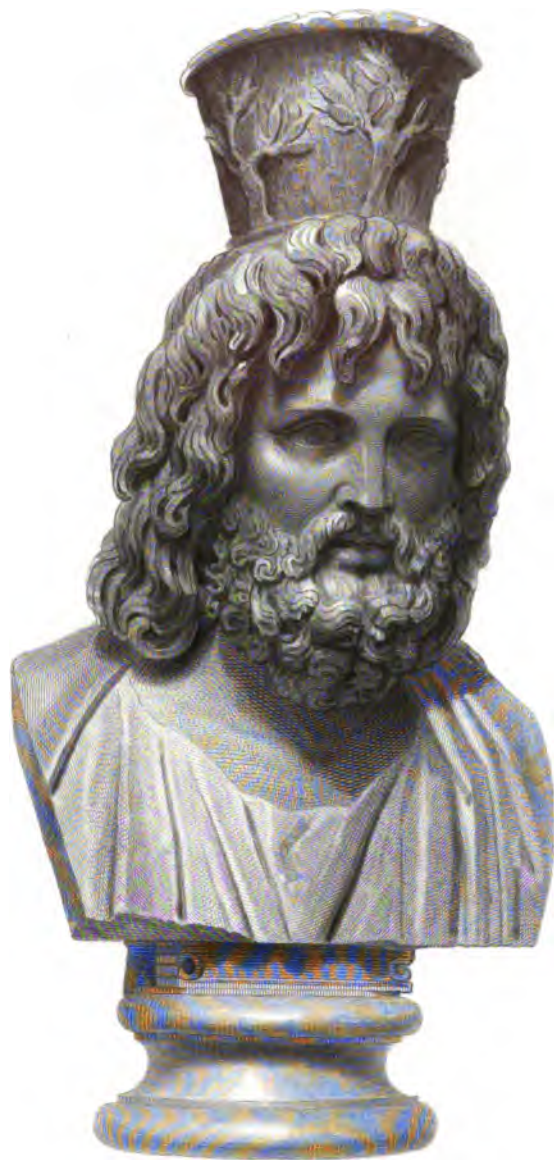
¹ Perhaps rather, from its form, the calathus, which was placed on the head of Serapis. *Calathum capiti ejus infigunt. Macrob. Saturn. lib. i. 20.*

² Cf. Carlo Féa, in a note to Winckelmann, *Histoire de l'Art chez les Anciens*, tom. 1. p. 384. Sur une belle tête de marbre blanc, que je crois être celle de Pluton, qu'on voit dans le monastère de Saint Ambroise, on trouve sur le modius, qui couvre sa tête, une plante d'olivier avec quelques épis de froment; singularité qui la rend précieuse.

³ Winckelmann, *Histoire de l'Art*, tom. i. p. 386.

⁴ Pausan. i. c. 18, 4.

⁵ See Jablonski, *Pantheon Ægypt. lib. ii. c. 5*, and the passages he there cites from Plutarch, Arrian, and Diogenes Laertius.



H. Corbould del.

J. T. Worsfold sculp.

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worship of this deity which is said to have been observed at Sinope in Paphlagonia, before the time of the Ptolemies, was in fact the worship of Pluto,⁶ and the statue of that divinity which was carried from thence to Alexandria in the reign of Ptolemy I. according to Tacitus,⁷ or of Ptolemy II. according to Clemens Alexandrinus,⁸ did not obtain the name of Serapis till it arrived in Egypt.⁹ That the temple of Serapis at Athens was not older than the time above mentioned is clear from the testimony of Pausanias, who says that the Athenians derived their worship of that deity from Ptolemy.¹⁰ Serapis however is no other than Pluto or Dis, the god of the infernal regions, who was known to the Greeks under the name of Hades. His worship was introduced into Rome before the time of Augustus.

When this head was found, the face was tinted with a deep red colour; but Francesco Cavaceppi, an ignorant sculptor, into whose hands it first fell, endeavoured, too successfully, to extract the colour, which he considered only as an accidental blemish. Notwithstanding the means employed by this artist for the accomplishment of his purpose, some of the paint with which the face was anciently coloured is still discernible. The custom which the ancients sometimes adopted of painting the faces of their statues was evidently intended to increase the resemblance to nature. The custom itself is repeatedly mentioned by many of the ancient writers. We learn from Pausanias¹¹ that in the Forum at Corinth were two wooden statues, of Artemis and Dionysos, gilt in every part except their faces, which were coloured with vermilion. According to Pliny¹² the face of the great Sphinx was red, and the face

⁶ Tacit. Hist. lib. iv. 83.

⁷ Tacit. Hist. ibid.

⁸ Clem. Alex. Protrept. Potter. fol. p. 42.

⁹ Οὐ γὰρ ἐκείθεν οὕτως ὀνομαζόμενος ἦκεν, ἀλλ' εἰς Ἀλεξάνδρειαν κομισθεὶς τὸ παρ' Αἰγυπτίοις ὄνομα τοῦ Πλούτωνος ἐκτήσατο τὸν Σάραπιν. Plutarch. de Iside et Osiride, c. 28.

¹⁰ Pausan. i. 18, 4.

¹¹ Pausan. ii. 2, 5.

¹² Est autem saxo naturali elaborata et rubrica facies monstri colitur. Plin. Nat. Hist. lib. xxxvi. c. 12. 17., as restored in Sillig's text.

of the statue of Jupiter¹³ was also, on festivals, painted with vermilion, and Virgil ¹⁴ describes the face of Pan, as coloured with the same material. The Museum possesses a small head of Serapis obtained in Egypt by the Earl of Belmore, the whole face of which still retains the red colour with which it was originally tinted.

Height 1 ft. 10½ in.

¹³ Plin. Nat. Hist. lib. xxxiii. c. 7, 36.

¹⁴ Virg. Ecl. x. 26.



PLATE III.

HEAD OF A MUSE.

This marble, of beautiful workmanship, represents the head of a Muse resembling in general character those of the family of Niobe; the hair, parted along the top of the head, is drawn back on each side, and gathered into a knot behind, and has, probably, been bound by a narrow fillet of metal which no longer remains, but which seems to be indicated by a small channel in the marble at the base of the knot. The head and part of the neck only are antique; the lower part, being modern, is traced in the plate in outline; enough however of the throat remains to prove that the head has been that of a female, and not of Apollo Musagetes, as which it has generally been described. It is true that this deity, in his character of leader of the Chorus of Muses, is represented as very effeminate in appearance and attired in flowing robes like those of a female; and also, that this head is very similar to that of a statue of Apollo, which was purchased of Cardinal Ceppi for the Capitoline Museum, and is engraved in the *Museum Capitolinum*, fol. tom. iii. tab. 15., but an accurate examination of the throat will remove all doubt as to the intended sex of this fine fragment. It is much to be regretted that, in the description of statues, little mention should be made of any fractures or restorations, and that no indications of such should appear in the engravings. In the plate above referred to, the head is so feminine, and the arrangement of the hair so unlike what is usually attributed to Apollo, that it is difficult not to suspect that the head of a Muse

has been adjusted to a male body, and even that, possibly, not that of an Apollo. In the engraving of this statue in M. Clarac's *Musée de Sculpture*, pl. 483, no. 928 A., the restorations are marked with dotted lines, and we are therefore lead to suppose that the head and body are composed of one piece of marble, and that the whole figure, with the exception of the arms and feet, remains as originally designed by the artist, but neither of these representations enable us to ascertain whether the throat has the female form which characterizes the Museum fragment.

This head was brought from Rome by Mr. Lyde Browne.

Height of antique portion 1 ft.



PLATE IV.

HEAD OF ATYS.

The head here represented has been called, sometimes that of Adonis, sometimes that of Atys, the peculiar cap in which it is attired being common to both those characters. This head-dress is however also worn by Mithraic figures, Trojans, Amazons, and other personages of a Phrygian or Asiatic origin; it is therefore generally called the Phrygian cap. It appears to have been formed of wool or some thick substance; in form it was somewhat of a long oval sitting in loose folds upon the head with the point generally bent forward; the lower edge was furnished with pendent flaps or straps; those at the sides generally terminated in a button or a string and were fastened under the chin, at the back of the neck, or on the top of the head. The bonnet on the head now under consideration¹ has one broad flap behind descending quite to the shoulders, and on each side a strap fastened by a string at the top of the head.² As this head-dress is common to so many figures, it is necessary to look for some other characteristics to enable us to form a reasonable conjecture respecting the personage intended by the artist. The head is slightly inclined forward, a faint, sad smile, not accurately expressed in the engraving, appears about the mouth, the eyes have a downward look, and the general expression of the countenance

¹ Compare a head engraved, Dumersan, *Monumens de la Bibliothèque du Roi*, &c., 1824, pl. xi, xii.

² A cap is generally seen upon the heads of the Dioscuri, Vulcan, Ulysses, and seafaring persons, but it is shorter than the Phrygian cap and fits close to the head.

is that of pensive melancholy. This seems to be more characteristic of Atys than of any of the other personages who are usually attired in the Phrygian bonnet, and we have therefore ventured to assign to this head the name of that unhappy youth upon whom Cybele had fixed her fatal affections. In attributing this bust to any particular personage, we can derive very little assistance from a comparison with existing statues. The pensive expression of the countenance we have not observed in the statues of Ganymede or Paris, to either of whom the dress would not be unsuitable. Statues of Atys are extremely rare, except those of Roman times, which represent a very different Atys from that of Grecian mythology, and are no guides upon the present occasion. The parting of the hair in front is somewhat characteristic of Ganymede, but so it is likewise of Atys. The countenance is rather feminine, but, as such, is appropriate to Atys, who was of an androgynous character, and the luxuriant locks falling down upon the shoulders are very unusual, if not unknown, in female statues, so that we feel compelled upon the whole to consider the head that of a male, and that male, Atys. There is a statue, *Mus. Pio Clem.* 8vo. iii. tav. 21, which is named a Priest of Mithras, but which we should prefer calling Atys, the head of which much resembles that in the British Museum.

The hair is parted in front, and on each side of the head falls down upon the shoulders in rich luxuriant curls. This head has been engraved in the *Specimens of Ancient sculpture* by the Society of Dilettanti, vol. ii. pl. 17. Mr. Knight in his description hesitates in assigning it to Atys, Adonis, or Paris, but speaks in warm terms of its beauty and excellence as a work of art. "Its admirable and delicate softness both of design and execution, the purity of the taste, and the finished skill and breadth of the details, would induce us to assign it to the time of Praxiteles, or the school which he established."

The head only is antique ; the neck, shoulders, and a portion of the upper part of the cap are modern. It may possibly have been part of a statue, but, if so, was probably intended to have been placed in some niche, where little more than the front could have been seen, as the back part both of the hair and cap are left in a rude and unfinished condition.

Height of antique portion 1 ft.

PLATE V.

HEAD OF AN AMAZON.

This head is called that of an Amazon from its resemblance to that of a statue engraved in the Museum Capitolinum, fol. vol. iii. tab. 46, and it originally perhaps belonged to a similar statue. That figure represents a wounded Amazon, the head is bent forward, and there is an expression of melancholy and of pain very similar to that in the countenance before us. On both the hair is similarly arranged, being accurately separated along the top of the head; the front and side locks are drawn towards the back of the head where they are passed beneath the hair which is turned up behind, having the end curled inward apparently within a band, which however is not visible. The throat and shoulders are modern, as is also the end of the nose. This head was brought from Rome by Mr. Lyde Browne, and is thus described in his Catalogue. "No. 49. Amazonis vulneratæ caput egregium." There is another statue of an Amazon having a very similar head, which was formerly in the Villa Mattei, but which is now preserved in the Vatican. See Mus. Pio Clem. 8vo. tom. ii. tav. 38., and another, Clarac, Description des Antiquités du Musée, No. 281. a supposed copy of the Amazon of Ctesilas.

Height of antique portion 10 in.





H. Corbould del.

W. Bromley sculp.

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PLATE VI.

HEAD OF NERO.

This head of Nero was brought from Athens in 1740 by Dr. Askew. It probably belonged to some statue of the heroic size. All which now appears is original except the end of the nose. The hair is rather smooth all over the head except in front where it is combed up from the forehead and carefully arranged in large massy curls. At the back of the neck some portion of hair is carefully brought forward, as on all the heads of Nero whether in marble or on coins, in order, it has been said, to mask an unsightly swelling. The close resemblance between the acknowledged coins of Nero and this bust leaves no doubt that it was intended to represent that monster of the human race. The features are in accordance with the character which history has recorded of him, and are strongly marked with cruelty and sensuality; the forms are not devoid of beauty, but the general expression is not calculated to excite affection or respect. The description of his personal appearance given by Suetonius is here subjoined.

Statura fuit prope justa, corpore maculoso et foetido; sufflavo capillo, vultu pulchro magis, quam venusto, oculis cæsiis et hebetioribus, cervice obesa, ventre projecto, gracillimis cruribus, valetudine prospera.—Circa cultum habitumque adeo pudendus, ut comam semper in gradus formatam, peregrinatione Achaica etiam pone verticem summiserit; ac plerumque synthesinam indutus, ligato circum collo sudario, prodierit in publicum sine cinctu, et discalceatus. Suetonius in vita Neronis, c. 51.

Nero was born A.D. 37 and escaped a public execution decreed by the Senate, by a voluntary death ; the act of destruction which his own hand only half accomplished, was completed by his secretary, A.D. 68.

Height 1 ft. 6 in.



PLATE VII.

BUST OF DOMITIA ?

This monument was described by Mr. Towneley in his manuscript catalogue as follows. "A head of Valeria Messalina, the fifth wife of the Emperor Claudius, by whose order she was put to death. Tacitus¹ informs us, that all medals and representations of her were ordered by the Senate to be destroyed, which accounts for the rareness of the portraits of this Empress, for, except the head, engraved in the Mus. Capitol. tom. ii. tav. 14, exactly similar to this, no other acknowledged one has appeared." Mr. Towneley in this last assertion is not quite correct, as there is a bust perfectly similar in Venuti's work on the Mattei Collection,² where it is ascribed to Messalina, but, as that appropriation rests upon the same grounds as that of the bust in the Capitoline Museum, both are equally set aside by the arguments of Mr. Combe which we are about to quote. In accordance with this notice, this bust in the earlier editions of the Synopsis of the Contents of the British Museum was called a head of Messalina. In 1814 however, the name was changed, and it was called a head of Domitia; Mr. Combe, by whom this assignment was made, seems afterwards to have changed his opinion, for the following account is taken from the MS memoranda which he had prepared for a future volume of the Description of Marbles in the British Museum.

"An unknown female head; the forehead is ornamented with a row of short spiral locks of hair, above which are three distinct

¹ Annal. lib. xi. c. 38.

² Mon. Matth. vol. ii. tab. 13.

rows of curls, disposed in very formal order. A head, exactly similar to this, is engraved in the Capitoline Museum,³ where it is called a head of Messalina, the wife of Claudius. There are no statues or busts of this lady known, and the reason which induced the editor of the above-mentioned work to ascribe this head to Messalina is the resemblance it bears to the portraits found on the medals of that Empress. In proof of this resemblance he refers to two coins. The first, which is supposed to have been struck at Corinth, is engraved in Vaillant's work on Colonial medals,⁴ and the second is engraved in the notes to Spanheim's translation of Julian's Lives of the Cæsars;⁵ of these two coins the former bears no resemblance whatever to the head in question, and the latter not only offers no points of similarity, but is a false coin and totally destitute of any authority. The coin which represents the best portrait of Messalina is that struck at Nicæa in Bithynia, an engraving of which may be seen in Pellerin.⁶ There is not, however, the most distant resemblance between the head on this coin and the head which we are now describing, and, in short, there is no medal of Messalina existing, which would warrant our ascribing the present head to that Empress. The style of the head-dress evidently belongs to the reign of Nero, when formal rows of curls first began to be worn by the Roman ladies, on the fore part of their heads. Similar head-dresses are seen on the coins of Agrippina,⁷ the mother of Nero, and on those of Octavia and Poppæa,⁸ wives of that Emperor. It is highly probable, therefore, that the marble head represents one of those ladies, and as the countenance

³ Mus. Cap. fol. tom. ii. tab. 14.

⁴ Vaillant, Num. *Ærea* in col. percussa, part i. p. 111.

⁵ Spanheim, *Les Césars de l'Empereur Julien*, 4to. Amsterdam, 1728, p. 52.

⁶ Pellerin, *Recueil de Médailles*, pl. cxxxii. fig. 4.

⁷ Zoega, Num. *Ægypt.* tab. ii. The head on the obverse of the coin here referred to is that of Nero, not of Claudius to whom the editor has by mistake assigned it.

⁸ Zoega, Num. *Ægypt.* tab. iii. fig. 1. 2.

of Agrippina, as well as the costume of her hair, agrees strongly with those of the marble, it may be more reasonably supposed to represent Agrippina. This lady was the sixth and last wife of the Emperor Claudius; but, if the head represents Agrippina, it was not executed till the reign of Nero her son, as Agrippina wore her hair in a very different manner during the life time of her husband Claudius. This head was found in the Villa Casali, upon the Esquiline hill in the year 1775." On a consideration of the claims of these several ladies, we are disposed to think those of Domitia are best founded, for the character of the countenance somewhat resembles that on her acknowledged coins, and the style of the head-dress is, as Mr. Combe has shewn, that of her time. The nose and a small portion of the left cheek have been restored, and every thing below the lower part of the throat is modern. The head has been well executed, and the forms remain uninjured, though the surface has received a modern polish.

Height of antique portion 1 ft. 2 in.

PLATE VIII.

BUST OF HADRIAN.

A bust of the Emperor Hadrian,¹ clothed in armour, with the paludamentum fastened upon the right shoulder by a round fibula, which however is modern. The end of the nose, some portions of the hair and of the left shoulder have been restored. The size is heroic, the execution excellent. It was found in the ruins of Hadrian's villa near Tivoli, in the grounds belonging to Cavaliere Lolli.

Height 2 ft. 1 $\frac{1}{4}$ in.

¹ Another bust of Hadrian is engraved, *Museum Marbles*, pt. iii. pl. 15.



H. Corti del.

J. T. Wodgwood sculp.



H. Corbould del.

J. T. Wedgwood fecit.

London, Published 1840, by the Trustees of the British Museum.

PLATE IX.

HEAD OF SABINA.

“A head of Sabina, the wife of Hadrian. The elaborate manner in which the hair of the head is plaited is agreeable to the style of head-dress, which prevailed in the reign of Hadrian, and in that of his predecessor Trajan. The same cast of countenance, as well as the same costume with regard to the hair, is also found on the medals of this Empress. She died in the year 136¹ of the Christian æra having been secretly poisoned,² as is supposed, by order of her husband. Whether the temper of Sabina really deserved the imputation cast upon her by Hadrian, or not, there is certainly an unusual expression of moroseness in the character of this head.”³ Combe’s MS. description.

In the Musée Royal⁴ at Paris there is a bust exactly similar to the one above described, which is called a portrait of Matidia, the mother of Sabina. There does not appear to be any reason for this appropriation, except the supposed resemblance between the bust and the coins which bear her name, especially in the peculiar arrangement of the hair. This fashion however was common to other personages of the same period, as Plotina, Marciana, Matidia, Sabina. As far as the head-dress can serve as a guide, this bust must be assigned to Sabina; for, though it sufficiently resembles

¹ Eckhel. Doct. Num. Vet. vol. vi. p. 520.

² Quando quidem etiam Sabina uxor non sine fabula veneni dati ab Hadriano defuncta est. Spartian. in vit. Hadr. c. 23, apud Hist. Aug. Script.

³ Uxorem etiam ut morosam et asperam dimissurus, ut ipse dicebat, si privatus fuisset. Spartian. ibid. c. 11.

⁴ See Mon. Ant. du Musée Napoleon, tom. iii. pl. 33. See also Mongez, Icon. Rom. pl. 37. a work of considerable cost and labour, but which is deprived of much of its value by the want of that minute attention to form and expression, which alone can assist a student in the identification of a portrait.

that which appears upon the medals of all, to be acknowledged as a modification of the same fashion, it is identical with that alone, which is seen upon the greater part of the medals of that Empress. Even of her head-dresses the form is occasionally so far varied as to preclude our placing implicit reliance on that alone, in the appropriation of this bust. It is unfortunate that the nose in these busts is so much injured as to prevent our availing ourselves of that feature in a comparison with the medals, and, with these reasons for hesitation, we do not venture to pronounce positively that the Museum bust is a portrait of Sabina; yet, upon repeated and careful comparisons with the several medals of that Empress, and also with those of Matidia, we certainly are of opinion that it is so. The coins upon which the head-dress of the bust is best represented, are those of large brass which have for their reverse a seated figure of Ceres; but that which more particularly coincides in character and countenance, is one which also has the hair well drawn up behind and has the reverse of *CONCORDIA AUG.* The severity of expression which Mr. Combe observes in the bust now under consideration, appears probably much stronger than was originally intended, in consequence of a piece of the lower lip having been broken away.

This bust is well executed, and affords an admirable specimen of the extraordinary head-dress worn at the period, and gives an almost painful idea of the time and labour which must have been expended in framing so singular a superstructure. The head only from the upper part of the throat is antique; the nose has been restored, and several small holes disfigure the surface. Mr. Towneley has not left any memorandum of the source whence he derived this monument.⁵

Height of antique portion $11\frac{1}{2}$ in.

⁵ Described, Juvenal. Sat. vi. 503.

Tot premit ordinibus, tot adhuc compagibus altum

Ædificat caput,

called also by Statius, *Sylvæ* I. 2, 114, *Suggestum capitis.*



PLATE X.

HEAD OF FAUSTINA.

A head of Annia Valeria Faustina, commonly called the younger Faustina, daughter of Antoninus Pius, married to M. Aurelius, A. D. 140, attractive more by her vivacity and spirit than even by her beauty; and notorious even among Roman Empresses for her dissolute life, in which perhaps she surpassed them all. A comparison of the bust with the greater number of the coins of this empress leaves no doubt of the correctness of the appropriation. The character of the countenance, the position of the head, the arrangement of the hair, and the form of the features, perfectly correspond with the portraits on her various coins. Mongez¹ gives an engraving of a bust of this empress from the collection of the Capitol, and illustrates it by three medals, to none of which can we trace in it any resemblance. The engraving of this bust in the folio edition of² the Museum Capitolinum is probably much more correct, as it coincides more with the Museum bust and with the coins. In the Capitoline Museum³ there is another bust which has been supposed by some to represent Faustina, but which the directors of that establishment have hesitated to admit amongst the well ascertained imperial portraits. It seems to be an exact counterpart of the bust we are now considering, and which, from a careful comparison with coins, we cannot hesitate to ascribe to Faustina.

¹ Icon. Rom. pl. 42.

² Mus. Capit. tom. ii. tab. 43. fol.

³ Id. 8vo. Milan, 1820, tom. ii. p. 124.

The Museum bust has the hair parted along the top of the head, and brought along the sides, in regular undulations, to the back, where it is plaited into a knot. The workmanship is very good; the surface is in a good state of preservation; even the nose has escaped with only a slight bruise; the drapery is modern. Mr. Towneley states that this bust was purchased "from a private house at Puzzuolo, in the year 1777."

Faustina died A. D. 175.

Height of antique portion $11\frac{1}{2}$ inches.



H. Verboeckh del.

J. T. Wedgwood sculp.

PLATE XI.

BUST OF SEPTIMIUS SEVERUS.

A Bust of the Emperor Lucius Septimius Severus clothed in the paludamentum, which is fastened upon the right shoulder by a circular fibula. The correctness of the appropriation is established by a comparison with his coins, and with other busts which have been tested and authenticated by the same satisfactory guides. Heads of this Emperor are not uncommon, few Museums are without one or more specimens, and his portrait is therefore so far familiar to most persons, that there is seldom any difficulty in recognising it. One of those in the Capitoline Museum¹ seems to resemble the one now under consideration; and one in the Mattei collection,² which seems to be its exact counterpart, is pronounced by Venuti, the describer of those monuments, as the most accurate and elegant representation of the portrait of this Emperor. A description³ of his personal appearance is given by Ælius Spartianus with which the bust under consideration sufficiently agrees. His hair curls about his head in rather crisp locks, and partly covers his forehead with a few short ringlets; his beard partakes of the same character, is rather long, and is separated into two distinct portions below the middle of the chin. The workmanship is very good, and

¹ Mus. Capit. tom. ii. tab. 54.

² Mon. Math. vol. ii. tab. 30, fig. 1. Quæ ceteris accuratior, et elegantior, pro temporum, et artium collabentium conditione. This bust is now in the Blundel collection at Ince in Lancashire.

³ Ipse decorus, ipse ingens, promissa barba, cano capite et crispo, vultu reverendus, canorus voce. Spartian. in vit. Severi, c. 19, apud Hist. Aug. Script.

that of the hair and beard exceedingly elaborate. Upon the whole this monument is in excellent preservation ; the nose has been restored ; the head has been broken off across the neck, but has been replaced upon its own bust ; the drapery is deeply and skilfully wrought, but, as some parts were consequently very thin and easily damaged, some reparation has been needful, and the right shoulder, below the fibula, is modern.

Septimius Severus was born in Africa of Roman parents ; he died at York in the year 211 A. D. after a severe illness at the age of sixty-six. This bust was found in the year 1776 on the Palatine Hill, in the part of the Palace of the Cæsars now occupied by the Villa Magnani.

Height, exclusive of pedestal, 2 ft. 3 in.



PLATE XII.

BUST OF CARACALLA.

A Bust of the Emperor Caracalla, clothed in the paludamentum. He was the son of Sept. Severus and Julia Domna, and bore the names of Marcus Aurelius Antoninus Bassianus, the last of which was omitted upon all his coins. The name of Caracalla was conferred upon him, in consequence of a peculiar cloak¹ which he adopted from Gaul for the use of his soldiers, and which, having given it a greater length, he wore himself, and required his courtiers to wear in his presence. In his youth he is said to have been mild, affable, and agreeable;² but, when he became invested with power, to have indulged in every species of cruelty, and to have assumed the savage frown which marks the bust under consideration. He was³ small in person and was desirous of being thought like⁴ Alexander; in imitation of whom he assumed the scowl and inclination of the head observable in this and most of

¹ Ferrarius de Re Vestiar. pars. ii. lib. i. cap. 27, apud Grævii Thes. Ant. Rom. tom. vi. Du Cange, Glos. Med. et Inf. Latin. and Pitiscus, Lexicon Antiq. Roman. *Caracalla*.

² Hujus igitur pueritia blanda, ingeniosa, parentibus affabilis. — Egressus vero pueritiam — gravior, vultu etiam truculentior factus est, prorsus ut eum, quem puerum scirunt, multi esse non crederent. Spartian. in vit. Caracall. c. 2, apud Hist. Aug. Script.

³ Cf. Herodian. Bekker. lib. iv. c. 7. ἐν μικρῷ πάντῳ τὸ μέγεθος σώματι.

⁴ Corpore Alexandri Macedonis conspecto, Magnum atque Alexandrum se jussit appellari, adstantium fallaciis eo perductus, ut truci fronte, et ad lævum humerum conversa cervice, quod in ore Alexandri notaverat, incedens, fidem vultus simillimi persuaderet sibi. Aur. Victoris De Vit. et Mor. Imp. Roman. Epitome, Arntzen. Amstel. 1733, c. xxi.

his other busts. This inclination is described as being towards his left shoulder, and so it is represented in busts in the Capitoline,⁵ Vatican,⁶ and French⁷ collections; in the monument before us the head is turned over the right shoulder. The treatment of the hair of the head, in short crisp curls, is well adapted to represent the kind of close yellow wig which he is said to have worn.⁸ The drapery of this bust is modern, with the exception of a very small portion of the paludamentum upon the right shoulder, and of the tunic in front. The head is well executed and in good preservation, except that the surface of the nose is somewhat bruised. The hair behind is in a very unfinished state, as if the bust had been intended for a niche where the front only could be well seen. It was found in the year 1776 in the garden of the Nuns at the Quattro fontane on the Esquiline Hill. The excavation was made to the depth of forty Roman palms when this bust was discovered.

Height of antique portion 1 ft. 3 in.

⁵ Mus. Capit. tom. ii. tab. 58.

⁶ Mus. Pio Clem. tom. vi. tav. 55.

⁷ Mon. Ant. du Mus. Nap. vol. iii. tab. 67.

⁸ Herodian. Hist. lib. iv. c. 7.



H. Corbould del.

R. Duncan sculp.

PLATE XIII.

BUST OF GORDIANUS AFRICANUS, THE ELDER.

"A bust of Gordianus Africanus, the elder, clad in the Roman toga. The head exactly resembles those upon the coins of that emperor, and the hair, as well as the beard, is expressed by dotted lines, corresponding with the style of sculpture which prevailed in his time."¹ This emperor did not attain the imperial dignity before he had arrived at the age of about eighty years, A. D. 239, and it must be acknowledged that the bust does not appear to represent a person of that advanced period of life; but his coins, the correct appropriation of which cannot be doubted, are equally flattering to the age of the emperor. The costume of this bust appears to be composed of three garments; the tunic, of which the edge is seen encircling the neck, and which covers the right shoulder; the toga, of which only as much is seen as passes diagonally from the right side over the left shoulder, the greater part being concealed by drapery, supposed to be the *læna*. The form, substance and use of this garment are not correctly ascertained, but, if here represented, it would appear to be a piece of plain cloth neatly and regularly folded together into a long, narrow form and thrown over the shoulder with the ends hanging down in front, as it appears upon a bust of Septimius Severus in the Musée Royal at Paris;² or it had one end tucked underneath

Combe's MS. notes.

² Bouillon, Musée d'Antiques, ii. Clarac, Description du Musée Royale, No. 99. It has been conjectured that this is the *lorum*, but it does not much resemble the

the toga, the other end hanging down and the great mass passing across the breast, as we see it in the bust under consideration, but the exact adjustment of which we must acknowledge we cannot satisfactorily trace. Such an arrangement occurs also on busts of 'Clodius Albinus, 'Maximus, both the 'Philips, 'Gordianus Pius, 'Gallienus, and a 'variety of unknown personages of a late period, on a full length 'statue of a youth in the Sculpture gallery at Dresden, evidently of the time of the Gordians, and on a ¹⁰ bronze

examples of that dress given by Du Cange, *Historia Byzant.* Lut. Par. 1680, p. 139; compare the diptychs engraved, Gori, *Thesaurus Diptych.* i. and those, *Trésor de Numism. et de Glyptique*, Bas reliefs, Ptie 1re. pl. xvii. Ptie 2me. pl. xii. liii. liv. and Sommerard, *les Arts du Moyen Age*, Atlas, c. xi. pl. 1. see also Du Cange, *Glossar. Med. et Inf. Latin.* Henschel, *lorum*.

³ In the *Termes, Bustes, &c.* (*Cabinet du Roi*, 1679, &c.) a bust of this Emperor is engraved as being then in the collection of the Tuileries; in the same work is another bust similarly draped, called Lucius Cæsar.

⁴ Mus. Capitol. fol. ii. tav. 65.

⁵ For Philip the elder, see Guattani, *Monum. Inedit.* Roma, 1784, i. p. 61. tav. 2., for the younger Philip, Mus. Capitol. ii. tav. 71.

⁶ Gerhard, *Berlin's Antike Bildwerke*, 1836, No. 236.

⁷ Labus, *Museo di Mantova*, ii. tav. 49. p. 297.

⁸ See two, *Galeria Giustin.* ii. tav. 22. and another, Beger, *Thesaur. Brandenb.* iii. p. 347. all probably of the time of Severus, one, Venuti, *Monum. Matthæana*, ii. tab. 36, and another of a child in Lord Egremont's collection at Petworth, mentioned by C. O. Müller, Böttiger, *Amalthea*, iii. p. 257, both of a later period, two others in the Louvre, Bouillon, vol. ii. and iii. *Bustes*, pl. 9. Clarac. *Description*, No. 106. and one, *Museo di Mantova*, iii. tav. 15. p. 99. see also a bust in the collection of John Disney, Esq. engraved in the *Museum Disneyanum*, pl. iii. p. 5. (now in the press) which has been attributed to Marcus Aurelius, but was thought by Mr. Combe not to be of that emperor's time. The bust of Annianus Verus given, Mongez, *Iconogr. Romaine*, iii. p. 101. pl. xlii. figg. 7, 8, is not, as there asserted, the one in the Capitoline Museum, but one which Visconti has engraved, *Mus. Pio Clement.* 8vo. vii. tab. 20. p. 111., and of which he there states that the head only is antique.

⁹ Le Plat, *Marbres antiques de Dresden*, Dresden, 1733. pl. xi. evidently of the time of the Gordians, from the description of which by C. O. Müller, Böttiger, *Amalthea*, iii. p. 257. it would appear that the transverse band in this instance crosses the back and disappears under the right arm. Cf. Hase, *Verzeichniss der Bildwerker in Dresden*, Dresden, 1833, No. 343., who conjectures that it may be the subarmalis.

¹⁰ Bouillon, ii. from the collection in the Capitol. Two other busts of Brutus in

bust ascribed to Lucius Junius Brutus, but which must have been executed many years after the death of the person it professes to represent; indeed from its general character, and the treatment of the hair and beard, we should suppose it to have been intended for some person whose real name is unknown, and to have been ascribed to Brutus, because the expression may be deemed correspondent to the character of that remarkable person. Other instances appear on sarcophagi, and other monuments of late Pagan and early Christian art, engraved in "Bottari, Roma Sotterranea, and "Buonarotti, Sopra alcuni frammenti di vasi antichi di vetre. In none of these examples of this costume can we satisfactorily trace out the arrangement of the drapery, or find any clear explanation of it in the descriptions of the monuments on which it occurs, but it appears to have prevailed, perhaps ¹¹ exclusively, in the Western Empire, and in the third and fourth centuries of the Christian æra. It may possibly be only an artificial mode of disposing the folds of the

marble are described as clad in the læna, Gerhard, Berlin's Bildwerke. 1836. Nos 172, 177.

¹¹ See the same monuments, Aringhi, Roma Subterranea, Bosio, Roma Sotterranea, the groups, Bouillon, iii. Bas reliefs, pll. 7 et 29, and a portrait on a sarcophagus, Galeria Giustin. ii. tav. 99.

¹² Pll. v., xix., xxi., xxii., xxiii., xxv., see also portraits on ancient glass, engraved, Conyers Middleton, Works, iv. tab. 3. another of similar character is in the British Museum, compare a figure, Lucernæ Mus. Passer. iii. tav. 96. on which the form of the garment is somewhat different.

¹³ It is possible that this dress may have been worn by the Romans at an earlier period, and that yet no trace of it should appear on monuments of art before the time of Severus, till whose reign the costume in sculpture seems to have been ideal, see Eastlake on the formative arts, (Third Report of H. M. Commissioners on Fine Arts, 1844, App. No. 12). It may be here remarked that one of the most characteristic features in the fashion of this period was, the adoption of the garments of plebeian and ordinary life by great personages and on occasions of ceremony. Thus, as we have stated, p. 23. Caracalla introduced from Gaul the cloak from which his name is derived, and wearing it himself caused it to be brought into general use. Alexander Severus granted a more general permission to wear the pænula in Rome itself. *Pænulis intra urbem frigoris causa ut senes uterentur permisit, quum id vestimenti genus semper itinerarium aut pluviae fuisset.* Lamprid. vit. Alex. Sever. c. xxvii. apud Hist.

toga, such as ¹⁴ Tertullian describes by the terms, *tabula*, and *tabulata*; but this supposition does not afford any more easy or satisfactory solution of the difficulties in tracing its arrangement. Mr. Towneley has omitted to mention where this bust was found, but with it was discovered a fine bust of Commodus, which was purchased by Cardinal Alexander Albani. It is in very good preservation, except that it has sustained the usual damage about the nose, which has been restored.

No other bust of this Emperor is known; a fact easily accounted for by the very short duration of his reign, which only lasted forty days.

Height 2 feet, exclusive of pedestal.

Aug. Script. where Salmasius reads *senatores* for *senes*, and from a passage in Spartian. vit. Hadrian. c. iii. *ibid.* it appears that this garment was worn even by emperors at a period subsequent to the time of Hadrian, see Salmas. in loco, and Lamprid. vit. Alexand. Sever. c. iv.

¹⁴ De Pallio, c. i. and v, compare a statue engraved, Mus. di Mantova, ii. tav. 5.



PLATE XIV.

BUST OF OTACILIA SEVERA.

This monument was considered by Mr. Towneley to be "A head of Plautilla, the wife of the Emperor Caracalla, the features and head-dress exactly corresponding in likeness to the medals of that empress, particularly to those in silver." With this appropriation Mr. Combe appears to have concurred; it is not, therefore, without much hesitation and repeated comparisons of the marble and the coins of the several nearly contemporaneous empresses, that we venture to entertain a different opinion. The head under consideration has the hair parted upon the forehead and drawn over the sides in a series of formal undulations to the back of the head, where it is elaborately plaited and woven into a broad flat mat, which is turned up and extends halfway over the top of the head. Although a head-dress somewhat of this fashion is found on the portraits of several empresses from the time of the Antonines, this exact form appears, we believe, only on those of Sabinia Tranquillina, Otacilia Severa, Herennia Etruscilla, Cornelia Salonina, and Cornelia Supera. The countenance of the marble has a very marked expression, and the form of the mouth is peculiar; these characteristics as well as the general form of the features we think may be recognized upon the coins, especially upon several of those of large brass of Otacilia Severa, and to that Empress, the wife of Philip the elder, we therefore appropriate this bust. We do not perceive the supposed resemblance between the marble and the coins of Plautilla; the head-dress and the features in both differ very much. In the head-

dress of Plautilla and other empresses of the same period, the hair is collected into a mat or coil at the back of the neck, but does not turn up and lie upon the top of the head.¹ This bust is well executed and in very good preservation, the extremity of the nose only having suffered a slight injury. The antique part extends only to just below the chin, the whole of the throat is modern, and is not well executed, for the form of the face does not justify the inclination which is given to the head over the left shoulder. It was purchased by Mr. Towneley at Rome, from Cavaceppi, the sculptor.

Height of antique portion 9 inches.

¹ See Mongez. pl. 49, figg. 6 and 8. See also pl. 55, f. 3, where the hair of Otacilia is not raised as high as it is upon the coins; and which is better represented in the instance of Tranquillina, pl. 54. f. 6.



PLATE XV.

BUST OF PERSON UNKNOWN.

“An unknown bust of a middle aged man. The hair of the head and beard is short and curly. The left shoulder is covered with part of the chlamys which is fastened with a round fibula. The right shoulder and breast are uncovered. Round the plinth is the following inscription.

L. AEMILIVS . FORTVNATVS . AMICO . OPTIMO .

S. P. F.

The initials S. P. F. stand for *Sua Pecunia Fecit*. This bust was found in the year 1776, near Genzano, amongst the extensive ruins in the grounds belonging to the Cæsarini family.¹”

This bust must from its style and character have been executed about the time of the Antonines, and probably represents either the person by whom it was given and at whose cost it was sculptured, or some member of the Imperial family. It cannot be positively assigned to any individual, but has so much of resemblance to Ælius Verus, that it is not impossible that it may be intended for his portrait.

The head is well executed, and is in good preservation, the nose having suffered only some slight injury upon the surface; the bust has been fractured in two or three places, and it may be doubted whether the pedestal with its dedicatory inscription belonged to the bust, which is now placed upon it.

Height of bust 1 ft. 8½ in. Pedestal 7 in.

¹ Combe's MS. notes.

PLATE XVI.

BUST OF A YOUNG MAN, UNKNOWN.

“ A bust, which has been supposed to be that of Marcellus, son of Octavia, the sister of the emperor Augustus. It represents a youth of about eighteen years of age, with short, curly hair, and clad in the toga. As there are no coins of Marcellus known, and no statue or bust has been discovered with his name, the appropriation of the bust to him must be a matter of mere conjecture. But to whomsoever it belongs, it was erected to the honour and memory of that person by the Decemviri, as is evident from the inscription which is engraved round the plinth :

DECEMVIRI . STLITIBVS . IVDICANDIS .

These officers, who, as their title imports, were appointed to give judgement in causes, are mentioned by Cicero.¹ *Stlitibus*² here stands for *litibus*, that being the ancient orthography of the word. This bust was discovered in an excavation made near Rome in the year 1776.”³

The Decemviri stlitibus judicandis were instituted according to Pomponius in the latter part of the 5th century, A. U. C., to preside in the Court of the Centumvirs, though Walter, *Geschichte des Römischen Rechts*, iv. c. 1. p. 721, thinks that this appointment may have been only a revival of an old plebeian magistracy. Their

¹ Cic. Orator. c. 46.

² Compare the analogous instances of *stlata* and *stlocum* mentioned by Festus, *stlata*.

³ Combe's MS. notes.

⁴ Pomponius, fragm. ii., 29. apud Pandect. Justin. Lib. i. Tit. 2. 21.



H. Corbould del.

G. Corbould sculp.

functions and history are not clearly ascertained, but are amply discussed in Tigerström, *De Judicibus apud Romanos*.⁵

Mongez⁶ has published a statue of a young man discovered in an Augusteum, together with other statues representing members of the family of Augustus, and which he therefore supposes, not unreasonably, to have been intended for Marcellus. This statue strongly resembles the youth, who is represented, in the fine⁷ Vienna Cameo called, "Tiberius descending from his triumphal car," as standing near Augustus in the character of Jupiter and a figure, perhaps Octavia, in the character of Roma, and who may, therefore, very probably be intended for Marcellus. If these conjectures are correct, the Museum bust cannot have been intended for that young prince, as the features and the general expression of the countenance are totally dissimilar. Indeed from the arrangement and treatment of the hair, and from the execution of the whole work, we should be disposed to consider it the production of a later period, and assign it to the time of the Antonines. From the tone of the inscription, as addressed to a youth of not more than sixteen or seventeen years of age, the personage represented was probably the son or adopted favourite of some emperor; and we have accordingly compared it with the portraits of Aurelius, Verus, Commodus, and other persons of that time, of whom coins, struck in their youthful days, have been preserved, but we have failed to discover a resemblance sufficiently strong to justify our appropriating it with confidence to any of them.

This bust has not suffered any material fracture, but the surface

⁵ See also Fuss, *Antiq. Roman.* p. 261, and for other inscriptions relating to them, Reinesius, *Syntagma Inscript. Lipsiæ et Francof.* 1682. Class. vi. 22, 50, 78, 136, and Orell. *Inscript. Latin. Select.* no. 133.

⁶ *Icon. Rom.* ii. pt. ii. c. 1. p. 58. pl. 19.*

⁷ Eckhel, *Pierres Gravées du Cabinet Impérial de Vienne*, pl. i.

of the marble has in most parts become rough from corrosion. It was probably conveyed from Rome surreptitiously, as Mr. Towneley observes, that "the site of the excavation must not as yet be mentioned."

Height 2 f. $11\frac{1}{2}$ in.



H. G. H. del.

E. Scriven sculp.

PLATE XVII.

BUST OF FEMALE, UNKNOWN.

Mr. Towneley calls this "a head of Adonis or Athys, the size of life, partaking of the beauty and character of both sexes. The hair is bound with broad fillets, which cross each other, and a tuft of it appears at the summit of the head in the shape of flames. This character of head, exactly thus ornamented, is often seen on Etruscan vases upon the body of the animating spirit with wings. See *Ant. Etrusc. Grec. et Rom.* by D'Hancarville, vol. 2. tav. 91."¹

In this view Mr. Knight seems to concur, and goes on to observe that, "though meant to represent an androgynous personage, in which the charms of both sexes were blended in the freshness of early youth, there is more of vigour than voluptuousness in the character; and the finishing, though exquisite, is sharp and liny."²

Mr. Combe, whose mind was undisturbed by the visionary theories, which distorted the judgments of Mr. Towneley and Mr. Knight, considered this head to be that of some unknown female personage, elegantly bound with broad fillets, which conceal the greater part of the hair. Such a form of head-dress occurs so frequently, and on figures of such different character, that in the absence of any attribute or symbol, it would be unsafe to give any specific name to the bust now under consideration. Hygiea,³

¹ Towneley MS. notes.

² *Specimens of Ancient Sculpture*, by the Society of Dilettanti, i. pl. 24.

³ *Ibid.* i. pl. 26.

Psyche,⁴ and the Muses are all occasionally found so attired; as are also several unnamed female heads upon various Greek coins. This bust was found in the grounds belonging to the Cæsarini family near Genzano, about the year 1784, in an excavation jointly undertaken by the Duke of St. Albans, Mr. Brand, and Mr. Jenkins. The head only is original; it is beautifully preserved; no part has undergone restoration and even the original polish of the marble still remains.⁵

Mr. Knight was of opinion, that it was originally designed and worked in marble, and not copied from a bronze, as was the case with many ancient sculptures. In this opinion we can scarcely concur, for there is an extreme degree of sharpness, especially about the eyelids and lips, which is peculiarly characteristic of works in bronze, and seldom observable in marble sculpture, except where it is supposed to have been copied from bronze.

Height of antique portion 10 in.

⁴ Clarac, *Mus. de Sculpt.* pl. 654. figg. 1502, 1503; it may perhaps be doubted whether the two figures in this engraving are correctly named. They are of terracotta and were in the Collection of M. Durand at Paris; the former is, we believe, in the Collection of the Bibliothèque du Roi, the other is in the British Museum. Both were probably intended for figures of Victory.

⁵ Combe's MS. notes.



1



2

PLATE XVIII.

BUSTS OF CHILDREN, UNKNOWN.

Fig. 1.

A head of a female child. The hair is formally and elaborately divided into a series of plaits, which converge from all sides towards the back of the head, where they are twisted into a knot. From this arrangement of the hair, and from the general character of the sculpture, it is probable that this head was executed somewhere about the time of Caracalla. There is not any medallic evidence, to which we can refer, to fix with certainty its precise date, but the head-dress so much resembles that fashion which characterized the time of the Antonines, that we should be unwilling to place this bust in any other period. This monument was originally coloured,¹ and traces of red are still distinguishable between the curls of the hair. It is in good preservation, but the end of the nose and the lower part of the neck are modern restorations. It is certainly a portrait, but does not resemble any in the Imperial series, and we must be content to remain in ignorance of the name of the prototype. It was brought from Rome in the year 1785.

Height of ancient portion, $6\frac{1}{2}$ inches.

Fig. 2.

A head of a child. On this head, which is tolerably well executed and still retains its original polish, are two singular locks

¹ See the remarks on the practice of colouring sculpture, p. 3. *supra*.

of hair curling over the right ear. The head of Horus was usually distinguished by a similar peculiarity, and it has, therefore, been considered highly probable, that the child here represented had been placed under the protection of that personage, or of his father Osiris. But the lock of hair which Horus wears, is generally situated higher and more towards the back of the head, and it is probable that the artist, in borrowing the fanciful peculiarities of Egyptian mythology, would have imparted to his bust more of the stiff formality, which is characteristic of the sculpture of that people. Locks so arranged may have been merely a fashion at the time when this bust was executed; over the whole of the head generally the hair has been cut short, and combed close, except the two or three locks above the right ear, which have been allowed to grow long, and are brought in graceful curls over the ear concealing all but the lobe.

Height of ancient portion, 6 inches.



PLATE XIX.

STATUE OF CERES, OR ISIS.

“ A statue of Ceres, crowned in the manner of the Egyptian Isis. In front of the diadem is a disk or globe placed between two serpents, and surmounted with ears of corn, conformable to the description which is given of this goddess by Apuleius.¹ In her right hand are some ears of corn and in her left hand she holds the *thuribulum*,”² or rather *situla*.³

This figure is clothed in a very long and ample tunic descending quite to the ground, leaving visible only the extremities of the feet; the sleeves are extremely full, falling down to the elbows, and fastened, along the upper side of the arms, only by *fibulæ*. Over this she wears a *pallium*, which consists of an oblong piece of cloth, doubled at about one third of its height from its upper end,

¹ *Corona multiformis*—— *cujus media quidem super frontem plana rotunditas in modum speculi vel immo argumentum lunæ candidum lumen emicabat. Dextra lævaque sulcis insurgentium viperarum cohibita, spicis etiam Cerialibus desuper porrectis.* Apuleius. *Met.* Hildebrand, Lips. 1842, xi. p. 58.

² Combe's MS. Notes.

³ See the description of Isis, Servius, in *Æn.* viii. 696. *Isis est genius Ægypti, qui per sistri motum, quod gerit in dextra, Nili accessus recessusque significat; per situlam (al. sitellam) quam sinistra retinet, ostendit affluentiam omnium lacunarum; &c.* cf. *Mythog. Vet.* ii. 90. perhaps this *situla* was the same as the *cymbium*, Apuleius, xi. c. 4. p. 760. though in the description of the *Pompa Isiaca*, *ibid.* c. 10. p. 774. he applies the term *cymbium* to a kind of lamp. The *situla* in the hand of Isis occurs on various Greek copper coins of a late date, from the time of *Ælius Cæsar* to that of *Gordianus Pius*. cf. *Mionnet*, ii. p. 234. No. 42. iii. 151. No. 658. *ibid.* p. 155. No. 684. *Supp.* iv. p. 229. No. 51. p. 254. No. 118. *Mus. Hunter*, Tab. xxxv. fig. 12. and on a bas relief in the British Museum.

and fastened upon the right shoulder, the double passing under the left arm, and the open edges hanging down the right side; large bullæ, probably of lead, being fastened to each corner to prevent its flying too much about to the inconvenience of the wearer. That which was originally attached to the corner which hangs down in front, has been broken off. On her feet are slight, open sandals. Her hair is parted in front, and drawn in wavy locks to the back part of the head, where it is collected into a knot, whence fall two curly ringlets on each side, resting upon the shoulders. In the right hand, besides the ears of corn which are folded back, are pieces of fruit, probably an apple and a date, not seen from the position of the hand as represented in the engraving; and in the left hand a garland composed of flowers hangs over the side of the situla, disclosing within the bend the ring into which the handle is inserted.

This figure has received the name of Ceres chiefly perhaps on account of the corn and fruit, which are held in the right hand; but this hand is a restoration, probably taken from some ancient statue, but certainly not belonging to the one now before us, as, in proportions and workmanship, it does not correspond with the left. No conclusion, therefore, can be safely drawn from these adjuncts, and the similar statues in other collections represented with the situla are of little use in the illustration of this figure, as in nearly every case they have both arms restored.* But, as all the female figures on coins and bas reliefs with the situla appear to be representations of Isis, we are disposed to think that either the sistrum or some other attribute of that goddess was held in the right hand of the statue now under consideration. The head of this figure, though it appears rather large in proportion to the body, is, we believe, the same which originally belonged to it. The objects above the disk, which have the appearance of ears of corn,

* Clarac, *Mus. de Sculpt.* pl. 987, 8, 9, 90, 91, 92.

are in the situation where, upon a genuine Egyptian figure, would be seen two large feathers; whether the artist, copying what he did not understand, ignorantly converted the feathers into ears of corn, or whether it was designedly so done in conformity with a practice not unfrequent in Rome, of modifying or altering a symbol when one or more divinities were blended together, it would be difficult to decide. From the statement of Diodorus,⁸ it would appear that in his time Ceres and Isis were scarcely distinguished from each other, and it is a hopeless task to attempt to follow the Romans in these pantheistic combinations of divinities by which they made each a representative of the whole Olympian conclave. It is not improbable then that this figure was intended to represent the union of the two divinities, Ceres and Isis.

This statue is not remarkable for excellence of workmanship, or perfect beauty of design, being rather short and broad in its proportions; the draperies however are gracefully and skilfully arranged. It is probable that it was executed about the time of the Emperor Hadrian, or perhaps a little later. Under the earlier Emperors the worship of Isis had been discouraged, her statues destroyed, and her temples rased to the ground; Hadrian however gave this superstition some countenance, and appropriated part of his Villa Tiburtina to the use of its votaries; Commodus and Caracalla still further promoted the same worship; and, as about this epoch Rome abounded with exotic divinities, and the exercise of the arts was at the same time much patronised, we find in the statues of the period several examples of the combinations of mythological symbols recorded by the contemporary historians. This statue was probably executed while such a spurious taste prevailed, and we are induced the rather to assign it to this period, and to Roman artists, because, in the purer ages of Greece it-

⁸ i. 25, compare i. 13, 5, and Herod. ii. 156, where the original analogy between these deities is remarked.

self, these illegitimate combinations were little known. The neck of this figure has been broken, the end of the nose restored. It was formerly in the Maccarani Palace at Rome.

Height 4 f. 2 in.



PLATE XX.

TORSO OF VENUS.

In this plate are represented two views of the torso of a small statue of Venus. The pedestal on which it at present stands is modern, and represents a vase, overhung with draperies of which she may be supposed to have just divested herself. It is evident, therefore, that the person who devised this pedestal must have supposed that the figure, when entire, exhibited the goddess in the act of bathing. Whether this was the idea of Mr. Towneley, or whether the object was on its present base when he purchased it, does not any where appear; it is exhibited in the Museum in the same state in which it existed in his possession. The idea however is clearly an erroneous one, as there are several bronze figures existing in a perfect state of preservation, which go far to show that, in the original statue, Venus appeared lacing on her sandal. One of these figures is in the Odescalchi Collection,¹ and three in the British Museum identical with each other in attitude; two² being of inferior workmanship and in perfect preservation. In these the goddess is standing upon one leg, raising the foot of the other to meet the opposite hand stretched down towards it. In the marble under consideration the action has been somewhat varied, for the hand reaching downward is on the same side as the bent leg, and is placed rather behind the body; the foot must consequently have been lifted up behind to enable

¹ Galeotti, Mus. Odescalc. ii. pl. 35.

² For the other see Clarac, Mus. de Sculpt. p. 628. fig. 1354. A.

the hand to meet it. The left arm was raised, and we may learn from the bronzes that it rested upon a vase or column, so as to support the figure while standing unsteadily upon one leg, and employed in an act which would throw it out of its equipoise. The head of this figure is lost; it appears from the regularity of the cavity, and the still visible mortice, to have been carved out of a separate piece of marble. This beautiful and valuable fragment was purchased at Rome of Cavaceppi the sculptor, who had preserved it many years as a most exquisite model of art.

Height 1 f. 1 in.



PLATE XXI.

STATUE OF CUPID.

“ A small statue of Cupid bending his bow ; the quiver, which serves as a support to the figure, is covered with the skin of a lion. There exist many repetitions of this figure, all of which appear to have been copied from the same original. The most celebrated statue of this deity was the one executed in marble by Praxiteles, which was given by Phryne, his mistress, to the town of Thespiæ,¹ after she had obtained it from him by an ingenious stratagem.² It is highly probable that the statue of Praxiteles was the model from which this, and so many other copies have been made ; all of them possessing a greater or less degree of excellence, according to the skill of the artist, who executed them. One of these copies is in the Museum Capitolinum,³ another is preserved at Wilton,⁴ and a third is in the Worsleyan collection at Appuldurcombe.⁵ Mr. Charles Towneley had seen no less than thirteen repetitions of this figure, and M. D'Hancarville remarks that, of all those which had come under his own observation, the one in the possession of Mr. Towneley was unquestionably the finest. It is however much smaller than any of the others.

This statue was found by Mr. Gavin Hamilton in the year 1776 at Castello di Guido, the ancient Lorium, where Antoninus Pius died, situated about 8 miles from Rome, on the road to Civita

¹ Athenæus, xiii. p. 591.

² Pausanias, i. 20.

³ iii. pl. 24.

⁴ Creed, *Marble Antiquities at Wilton*, pll. i. xvii. xviii.

⁵ *Mus. Worsleyan*. i. p. 97.

Vecchia. The wings were found broken off from the shoulders, and the feet, the quiver, and pedestal were discovered at a short distance from the other parts. The body and wings were inclosed within an Amphora, and, owing to that circumstance, they have retained all their original polish, while those parts which were not thus preserved have undergone considerable corrosion.*”

The descriptions of this statue afford an illustration of the too prevalent practice of identifying any favourite object of ancient art, with some other which has become celebrated. This statue has been esteemed a copy of the celebrated work of Praxiteles, and many other copies of it are said to have been seen; some of these the Wilton one for instance, is clearly not a copy of the same statue, and many, perhaps all, of the others are only similar so far as they represent the same action, the treatment and the details being very different. It is extremely difficult to identify from a mere description any work of sculpture of which there are other nearly similar representations; and the accounts transmitted to us of the celebrated statue by Praxiteles are so vague and general, that they would apply equally well to almost any of the numerous works now existing, which represent Cupid in the act of bending his bow. It is from a peculiarity in the style and treatment alone, that a probable opinion can be pronounced as to the artist by whom any antique work may have been executed, and the supposed characteristics of the style of Praxiteles are not so strongly marked in the Museum statue as to justify us in stating, that it came from his hands. The figure is certainly very beautiful, but we are of opinion that its reputation has been at least equal to its merits. The lion's skin is not an unusual accompaniment to the statues of Cupid,⁷ perhaps alluding to the extent of his influence over the

* Combe's MS. notes.

⁷ Clarac, *Mus. de Sculpt.* pl. 646. fig. 1471, *Imperial Museum at Petersburg*, pl. 648. fig. 1476.

brute creation, or to his fatal influence over Hercules, of which the lion's skin may be a type. Thus in antique works of art we find Cupid playing with,⁸ or riding on the back of a lion;⁹ domineering over Hercules,¹⁰ or furnished with his attributes.¹¹

Height 1 f. $9\frac{1}{2}$ in.

⁸ Leplat, *Marbres de Dresd.* pl. 60. Clarac, *Mus. de Sculpt.* pl. 645. fig. 1466.

⁹ *Mus. Flor.* i. tab. lxxviii. fig. 7. *Pierres gravées du Duc d'Orléans*, i. pl. xxxv. p. 151.

¹⁰ *Mus. Flor.* i. tab. xxxviii. figg. 2, 3, 4, 6.

¹¹ *Coll. Torlonia*, ii. pl. 39. Clarac, *Mus. de Sculpt.* pl. 647. fig. 1480, pl. 282. figg. 1477, 1478, in the Louvre, pl. 650, A. fig. 1478 B., *Coll. Pamphili*.

PLATE XXII.

STATUE OF A MUSE.

A small statue of a Muse, seated upon a rock and playing on a lyre. Her head is elegantly bound with several folds of a fillet which is fastened on the crown in a knot; she is clothed in a delicate tunic descending to the feet, and bound round the waist by a simple cord; the sleeves are short, and fastened along the upper side of the arm by studs. An ample pallium, of less delicate texture than the tunic, envelopes the lower half of her person, the upper part of this drapery having dropped down from her shoulders rests upon the rock behind, and lies in very full folds upon her lap. Upon her feet she wears open sandals elegantly fastened. The head of this figure, the right arm with the shoulder, the left arm from a little above the elbow, and the upper part of the lyre are modern restorations, as is also the right foot; there cannot however be much doubt of the motive of the original composition, which is very graceful and well executed. Statues of Muses seated upon rocks and playing on the lyre are generally described as Terpsichore or Erato, but, as the former of these is generally supposed to be the representative of dancing as well as of music, and as the attributes of both are the same, we rather prefer giving to these seated figures the name of Erato.

Height 2 f. 1 in.





PLATE XXIII.

STATUE OF LIBERA.

A statue of Libera, or the female Bacchus, crowned with a wreath of ivy. The hair is parted along the top of the head, and is gathered into a large knot behind; at each side descend two ringlets very formally adjusted, and at the top a small portion is tied into a bow. A wreath of ivy leaves and berries encircles the head. She is clothed in a tunic of fine material, furnished with ample sleeves fastened along the arm above the elbow with small buttons; it descends quite to the ground, a small portion appearing upon the right foot. Over this is a peplus of stronger texture, doubled at the shoulders where it is fastened; the under portion descends to the feet, the upper a little below the waist. The edges down the right side are left disunited and hang slightly separated, the corners of the shorter portion being kept down by small bulbs of lead or bronze. A belt, passing over the right shoulder and round the left side of the waist, supports this garment, and gives a graceful variety to its folds. In her left hand the goddess carries a bunch of grapes, and with her right supports a staff, which rests upon her shoulder. At her right foot is a panther playfully raising himself towards her upon his hind legs. She wears sandals with very thick soles, at the sides of which are strong clasps and open loops, the straps by which they were to be attached to the foot being purposely omitted. The beautiful simplicity with which the draperies are arranged, render this one of the most graceful and pleasing statues in the gallery. The calmness and dignified repose of the

form, as well as the beauty of the countenance, might justify the conclusion that it was intended to represent ¹ Ariadne, rather than any other of the family or suite of Bacchus, who are more frequently represented with frantic gestures or, at least, displaying an exuberance of action, and engaged in Bacchic orgies. This statue has undergone some restoration, the nose and both arms being partially modern; the staff over the shoulder was probably a thyrsus.

This statue was found by Mr. Gavin Hamilton, in the year 1776 at Roma Vecchia, a few miles from Rome, on the road to Frascati. It was purchased by the Hon. Charles Greville from whose collection it passed to that of Mr. Towneley.

Height 5 ft. 1 in.

¹ Identified with Libera by Ovid. *Fast.* iii. 512.



PLATE XXIV.

STATUE OF PAN.

A small statue of Pan, represented in the usual manner with a human body and the legs of a goat. The hair and beard are rough and shaggy, the ears are long and pointed, and at the top of the head is a projection, possibly the base of the horns with which this personage is furnished, unless indeed these objects are intended to be represented by the two rugged processes which rise on each side of the upper part of the nose. In his left hand he bears the pedom, or shepherd's staff, his right is employed in an offensive action still used in Italy among the vulgar when wishing to insult any one. Its origin and its meaning it is unnecessary to explain; indeed, this arm being modern from above the elbow, it is by no means certain or even probable that such was the action of the original figure. The knees are profusely furnished with rugged locks of hair, which mask the union of the human and animal portions of the statue, a principle of treatment almost universally prevalent in ancient works of art, where unnatural combinations, which it would be difficult to connect gracefully, are concealed, generally by foliage. The shanks of both legs have been partially restored. The workmanship of this figure is unusually good, the human form is well understood, while the hard rugged developement of the muscles indicates the half human, half animal character. It has probably formed part of a group, the expression of the face seeming to indicate a reference to

some other figure from which it has now been accidentally separated.

In describing this figure as Pan, it may be as well to remark that there is much confusion about the proper denomination of the sylvan gods and followers of Bacchus. The scholars and writers on antiquities, up to the time of Winckelmann, apply the term Fauns to the human figures with tails and pointed ears, while they term the figures with goat's legs sometimes Pans, at other times Satyrs. Since Winckelmann's time it has been the general practice of the German archæologists to apply the term Satyrs exclusively to the figures formerly called Fauns, and to describe all with goat's legs as Pans. Before appealing to any modern authority, we will endeavour to elucidate this inconsistency by quoting chronologically such passages and expressions in ancient writers as describe the form of the personages in question, and such monuments of ancient art as most satisfactorily illustrate and corroborate these passages.

To begin with Pan. This god is spoken of in Greek literature, from the earliest period, as having goat's legs, and goat's horns on his head. Thus, independently of the epithets *αἰγυπόδης*, *δικέρως*, applied to him, Hymn. Homeric. xix. 2, and 37, of which the epoch and author are uncertain, the form of the Greek Pan in the fifth century B. C., is proved by the epigram of Simonides, Brunck, *Analecta* i. p. 131, in which this deity is spoken of as *τραγόπους*, and by the passage in Herodot. ii. 46., in which, speaking of the representations of Pan in contemporary Greek sculpture and painting, he describes him as *αἰγοπρόσωπον καὶ τραγοσκελέα*.

Later writers both Greek and Roman, continue to attribute to Pan the goat type. Thus Lucian. *Deorum Concil.* p. 530, describes him as *κέρατα ἔχων, καὶ ὅσον ἐξ ἡμισείας ἐς τὸ κάτω αἰγὶ ἐοικώς, καὶ γένειον βαθὺ καθειμένος, ὀλίγον τράγον διαφέρων*. cf. *ibid.* *Dialog. Deor.* p. 269. Silius Italic. xiii. 327 et seqq.

Theocritus, Id. iv. 63, speaks of Pan in the plural and in connection with the Satyrs, and later writers continue to mention this plurality, cf. Philostratus Sen. Icon. i. 19. *καὶ Πᾶνας αὐτῷ ξυμπλεῖν ακούοντας ἐν εἵδει τράγων*; Ovid. Fast. i. 397. Met. xiv. 638; from the Panes sprung the Panisci, the diminutive figures of this god, seen only on monuments of the Roman time.

From the passage in Herodotus above quoted, it would appear that it was the practice of the artists of his time to represent Pan with the goat type;¹ but on monuments of art, all probably anterior to the time of Alexander the Great, we find Pan represented with the human form, of youthful² proportions, with two horns on his forehead, and generally with the syrinx. He thus appears on the coins of Arcadia, Hunter, Num. Vet. pl. vii. fig. 4. Mionnet, Suppl. suppl. iv. pl. 6, of Messana in Sicily, inscribed ΠΑΝ, Eckhel, Sylloge, i. fig. 10, of Pandosia and Mesma in Bruttii, Müller, Annali dell' Institut. Arch. v. p. 17, and on a vase engraved, Millingen, Uned. Monum. 1, pl. A, see other monuments quoted by Gerhard, loc. cit. notes 78, 79, 80, 81. The same figure occurs at a later period on the coins of Megalopolis in Arcadia, of Antigonus I.³ king of Macedon, and, in Imperial times, on those of Pella in Macedonia and of Cæsarea Panias in Trachonitis. On vases⁴ found in the Basilicata, supposed to have been executed in the interval between the second Punic and the Social war, Pan appears with goat's legs and holding the lagobolus and syrinx, and

¹ From an epigram Antholog. Jacobs, ii. p. 705, it would appear that Praxiteles represented Pan under this type.

² For a more aged variety of this type, see Passer. Lucern. ii. pl. 47. Antich. d'Er-colan. iii. pl. 19. Gerhard, Del dio Fauno, note 77.

³ On these Pan appears, not with human ears as on the coins of Arcadia, but with goat's ears and tail, his face is more caricatured, his form more Satyric.

⁴ Compare the coins of Ægiale in the island of Amorgos, published by Borrell, Numis. Chron. v. p. 173, probably of the same period, and presenting one of the earliest extant examples of the goat-legged Pan.

this is continued as his prevailing type⁵ in a variety of monuments both Greek and Roman, till the final extinction of paganism. In the Bacchanalian processions on late sarcophagi, we have no difficulty in recognizing him, not merely from his form and his well known and peculiar attributes, the syrinx and lagobolus, but from his place in the rout as choragus of the thiasus, the character assigned to him by Lucian. *Deor. Dialog. p. 271, καὶ συνρίζω πάνυ καπυρόν· καὶ ὁ Διονύσος οὐδὲν ἑμοῦ ἄνευ ποιεῖν δυνάται, ἀλλ' ἑταῖρον καὶ θιασώτην πεποιήται, με· καὶ ἡγοῦμαι αὐτῷ τοῦ χοροῦ.* Occasionally on these late sarcophagi we have two or more goat-legged and horned figures, sometimes of diminutive stature, these are the Panes and Panisci.

We will proceed to examine the evidence of literature and art relative to the deities called Satyri. In the earliest specimens of Greek art, the Satyrs appear as human forms with horses' tails and ears and long pointed beards. It is thus that they are represented on an archaic bas relief among the Xanthian marbles, on the coins of Thasos, and of Naxos in Sicily, and on the early fictile vases generally, and such is the description given by Pausanias of the Satyrs said to have been found in the island of Satyridæ by Euphemus of Caria, i. 23. *ἵππων οὐ πολὺ μείους ἔχειν ἐπὶ τοῖς ἰσχυρίοις οὐράς.* cf. Philostratus, *Icon. i. 22*; this type they probably derived from their kinsmanship with the Centaurs.⁶

⁵ On two marble vases, Gerhard, *Antike Bildwerken*, pl. xlv. one of which is engraved Museo Borbon. vii. p. 9, and on a vase of the Campo santo at Pisa, cited by Gerhard, *Del dio Fauno*, note 74, Pan is represented with goat's horns, and ox's legs. But this singular variety of type has not, we believe, been observed on any other monument.

⁶ Cf. Nonnus, *Dionys. xiii. 44*, καὶ λασιῶν Σατύρων κενταυρίδος αἶμα γενέθλης. The tail of the Satyr was called *ἵππουρις*, Bekker, *Anecd. Gr. i. p. 44*. On an archaic vase engraved, Inghirami, *Vasi Fittili*, pl. cix, are figures with horses' ears and tails, and also horses' feet, who may present a variety of the Satyric type still more nearly resembling that of the Centaurs; compare those in the painting from a tomb at Vulci in Etruria, of which a facsimile is in the Museum, and also the similar figures on the silver coins attributed to Lete in Macedonia.

On monuments of a later period the same type of Satyrs is retained with some slight modifications, the tail and ears becoming shorter, till they appear rather those of the goat than of the horse, and two little⁷ budding horns being often represented on the forehead. This change had already commenced B. C. 335, as appears from the bas reliefs on the choragic monument of Lysicrates, Museum Marbles, pt. ix. pl. 22-6, and from this time the monuments of Greek and Roman art till the latest period, exhibit this secondary type of the Satyrs corresponding to their description in Lucian, *Deor. Concil.* p. 530, where they are contrasted with Pan, as ὁξεῖς τὰ ὦτα, καὶ αὐτοὶ φαλακροὶ, κεράσται, οἷα τοῖς ἄρτι γεννηθεῖσιν ἐρίφοις τὰ κέρατα ὑποφύεται, Φρύγες τινες ὄντες, ἔχουσι δὲ καὶ οὐρὰς ἅπαντες.

This direct evidence as to the type of the Satyrs is further corroborated by the descriptions in antient writers of the Sileni, from whom the Satyrs are but slightly distinguished in Greek mythology, either in form or nature.

It remains now to examine on what grounds the term Satyr has been applied in modern literature to goat-legged figures. It cannot be denied that ancient authors sometimes allude to Satyrs in terms which might serve as a description of the goat-like Pan. Thus in *Æschylus*, *Dindorf. frag.* 176, one of the Satyrs is addressed as *Τράγος*, they are called *θῆρες*, *Eurip. Cyclops.* 624, *θηροπόποι* *Hymn. Orphic.* iii. 8, and *τίτυρος*, as we are told by *Hesychius*, is the Doric form of the word *Σάτυρος* a goat.

Not much can be inferred from these passages, for they may only allude generally to the resemblance in the later Satyric type of the ears and tail to those of a goat, and *Hesychius* seems to

⁷ On a late bas relief in the Museum described *infra*, pl. xxxix. is a figure in a Bacchanalian procession, apparently a Satyr, with large goat's horns, and Gerhard quotes another instance, *Del dio Fauno*, note 71, but such rare varieties, like the representations of Pan without horns, *ibid.* note 73, are not regarded by that learned archæologist as constituting any real distinction of type, cf. *ibid.* p. 22.

warrant this interpretation by his gloss upon *τράγος*. *Τράγους, σατύρους, διὰ τὸ τράγων ὦτα ἔχειν.*

But in later writers are passages of a more express character, thus Heraclit. de Incredib. 25, writing ΠΕΡΙ ΠΑΝΩΝ ΚΑΙ ΣΑΤΥΡΩΝ, says of both, *τράγων δὲ τρίχας καὶ σκέλη ἐδοκοῦν ἔχειν, διὰ τὴν περὶ τὰ λουτρὰ ἀμέλειαν.* Lucret. iv. 584, and Horace ii. Od. 19, 4, both speak of “capripedes Satyri,” and these expressions are confirmed by a line in Statius, Theb. iv. 695, *Nocturnaue furta licentum Cornipedum, et cupidas Faunorum arcebo rapinas,* by the words *αἰγοπόδης Σάτυρος* in an anonymous epigram, Brunck’s *Analecta*, iii. p. 238, and lastly by a passage in the Scholiast to Plato, *Conviv.* Bekker, p. 53, 215, *Σάτυροι Διονύσου ὁπαδοὶ καὶ οὔτοι, οἳ διὰ τὸ ἐν ὄρεσιν οἰκεῖν ἀλουτοῦντες, τραγῶν σκέλη καὶ τρίχας νομιζόμενοι ἔχειν παραδέδονται,* which however seems to be merely a repetition of the statement of Heraclitus.

Authorities of a late or uncertain epoch, such as Heraclitus, the author of the epigram,⁸ and the Scholiast are not singly of any great moment in a question of this nature; the inference from the passage in Statius is indirect, but the words of Lucretius and Horace, unless we admit such an interpretation of them as Lanzi⁹ has proposed, are certainly of authority, as the expressions of writers by whom epithets were seldom wasted or misapplied. However upon a most careful examination of all the monuments of both Greek and Roman art, down to the extinction of paganism, no figure with goat’s legs occurs which there seems any just reason for calling a Satyr,⁹ and which may not, on every ground, be con-

⁸ We may add that by M. Gerhard’s ingenious alteration of the text of this epigram, the epithet “goat-footed” would apply not to the Satyr, but to his companions the Pans; he proposes to read *σύντροφος εὐασταῖς αἰγοπόδαις Σάτυρος*, loc. cit. note 60.

⁹ De’ Vasi *Ant. Depint. Dissert.* ii. 9. p. 113, he reads the line in Lucretius, *Qua loca Capripedes, Satyri,* and that of Horace, *Capripedum et Satyrorum*, and by this insertion of the comma and the word *et* makes Capripes a substantive referring to Pan in both cases. This is certainly confirmed by the gloss of Acron on this passage of Horace, *Panas dixit caprarum pedes habentes.*

sidered as Pan; for if, as has been asserted, some of the goat-legged figures in the groups of the later bas reliefs are Satyrs, others Pans, we must suppose that the artist preferred ambiguity to distinctness, and in many cases represented two different mythological personages under the same type,¹⁰ and again one and the same personage under two different types, in the same composition, a mode of treatment which seems directly opposed to the principles of classical design.

Without therefore positively denying that the Satyrs were ever represented in ancient art under the borrowed type of the cognate divinity, we do not think that the passages above quoted prove this fact, or establish any essential distinction in the system of ancient mythology; but that, opposed as they are to archæological evidence of the surest kind, they must be regarded merely as the expression of a popular confusion of ideas respecting the sylvan deities, such as would naturally result from the mixed worships and motley character of Paganism in its latter days.

The Satyrs having been very generally described as Fauns, we will observe with regard to this last term, that Faunus was an ancient Latin God, analogous in his nature and attributes to Pan; and that the Romans, blending the Greek and native deity into one, used the term Faunus and Pan synonymously. Accordingly Ovid, a most accurate mythographer, describes Faunus in terms equally applicable to the goat-legged type of the Greek god, as "cornipes," and "quatiens cornua," and this identity in form of the two beings is confirmed by a variety of ancient writers whom it is not necessary here to quote.

¹⁰ It is true that the human type of Pan, as he is represented on the coins of Antigonus I. with goat's horns and tail, see note 3, can hardly be distinguished from that of the later Satyrs, except by the greater size of the horns, [and this criterion does not seem sufficient for every case, see note 7], but we have no evidence to show that such a type of Pan was ever associated with the Satyrs as they appear in the Bacchic rout in late bas reliefs.

The term Faun is therefore wholly inapplicable to Satyrs, and, in describing figures of Pan in works of art, can only be used as a synonym, conveying no new truth.

The conclusions here arrived at have been so fully proved and tested by the scholars¹¹ of Germany, that some apology would be due for retracing at such length the steps of admitted arguments, were it not that the erroneous notions and terms which we have been discussing pervade our national art and literature, are associated for ever with the imagery of our greatest poets, and cannot therefore be discarded with merely a passing notice, and without more than a general reference to modern authorities.

This statue was brought from Rome by the first Lord Cawdor, and was by him presented to Mr. Towneley.

Height 2 ft. 10 in.

¹¹ Gesner, de Sileno et Silenis, Commentar. Gott. iv. p. 35. Heyne, Antiq. Aufs. ii. Welcker, Nachtrag zur Trilogie, pp. 211, 219. Gerhard, Del dio Fauno e de suoi seguaci N. 1825. Kunstblatt, 1825, N. 104. Müller, Archäologie der Kunst, p. 573. sect. 385. Wiese, De Satyr. Burgesian. Annali dell' Institut. Arch. 1843.



PLATE XXV.

VICTORY SACRIFICING A BULL.

A figure of Victory sacrificing a bull; Victory is kneeling with her right knee on the back of the bull, which is prostrate on the ground, and appears to have been only just brought into that position. With her left hand she is forcing back the head of the animal by its upper lip, while with the other hand she is in the act of stabbing the bull near the right horn. Her wings are partially expanded, her hair is loose, parted upon the top of the head and floating back along the sides and behind; her only garment, a sort of peplus, has fallen down to the lower part of the back; the two ends, coming round to the front and passing between the knees, float in the air behind; all indicating that she has only that moment assumed the position in which she is seen; the wings not having had time to collapse, nor the hair or slight drapery to assume the drooping forms of quiescence. The general composition of this group is so similar to that of the usual representations of Mithras, that it has been most commonly explained in connection with that myth, and, while in Mr. Towneley's collection, bore the name of the female Mithras. To this subject however it may be certainly said that this group has not any mythological relation, and that it admits of a much more simple explanation. In grateful commemoration of military successes it was customary to sacrifice a bull,¹ and this representation of victory herself performing the ceremony of sacrifice, must be considered a figurative record of the

¹ As we learn from the epigram cited by Ammianus Marcellinus, xxv, 4, 17.

triumphs which generally attended the Roman arms, such a design being quite in accordance with that feeling of self complacency which led the Romans to consider Victory one of their peculiar divinities, and to erect to her within their city several temples. Frequent repetitions have been made of this subject by the ancients. Five such groups are among the terra cottas in the Museum;² and another representation of the same subject in marble is given in the next plate. On coins of Augustus in gold and silver,³ which have the legend ARMENIA CAPTA, we also find the type of Victory sacrificing a bull, and the same on a copper coin of Syracuse,⁴ on a medallion of Antoninus Pius,⁵ and on a Roman lamp.⁶ On a bas relief, Bouillon, Musée d'Antiques, iii, pl. 15, fig. 3, the subject is somewhat varied, Victory stands by the prostrate bull, behind her are several figures assisting at the tri-

² Three are published, Description of the Terra Cottas in the British Museum, Nos. 24, 26, 70.

³ Eckhel, Doct. Num. Vet. vi. p. 99, who sees in the type of the bull a phonetic allusion to Mount Taurus, and thus to Armenia.

⁴ Compare a coin of Cunobelinus, Combe, Num. Vet. p. 15, no. 23, and one of Vespasian, Vaillant, Num. Imp. Rom. præstant. Romæ, 1743, p. 1, p. 31, both copper, and four gems, Toelken, Verzeichniss der Königl. Preuss. Gemmensammlung, Nos. 1250, 1, 2, 3. On a gold coin of Abydus is a similar Victory sacrificing a ram; in Boissard, Antiq. Rom. iii. tab. 91, is a bas relief in which Victory hovering over the head of the bull is piercing the eye of the victim with a dagger, and on a coin of Antoninus Pius struck at Eumenia in Phrygia, Fellows, Second Excursion in Asia Minor, pl. xxxv. fig. 12, Victory stands by the bull's head, about to strike him with an axe. On a bas relief found near the temple of Niké Apteros at Athens, engraved, Ross, Die Akropolis von Athen, pl. xiii. A, and of which a cast is now in the Elgin room, two winged figures, apparently Victories, are dragging along a bull, compare a gem, Toelken, no. 1249; on a paste engraved, Gerhard, Ueber die flügelgestalten der alten kunst. pl. iii. fig. 8, there is a Victory seated on a bull and holding a laurel branch in her hand.

⁵ Catal. des Médailles Ant. de M. D'Ennery, p. 104, no. 306.

⁶ Bartoli, Antiche Lucerne sepolcrali, part. iii, tav. 6, cf. also Zoega, Bassirelievi, pl. lx. Clarac, Musée de Sculpture, pl. 224. Descript. du Louvre, no. 223. Bouillon, pl. 15, fig. 1. Beger, Thesaur. Brandenb. iii, p. 285. Barbault, Monum. Antiq. pl. xiv. Galeotti, Mus. Odeschalc. ii, p. 37, tab. xvi.

umphal sacrifice, among which is one considered to be the goddess Rome. The group under consideration has suffered much mutilation; the nose, the wings, part of the right arm, the left wrist, and part of the left foot of the Victory, and part of the fore foot of the bull have been restored.

Mr. Towneley states that this group was found in the year 1773 by Mr. Gavin Hamilton, "in that part of the Villa of Antoninus Pius near Lanuvium, which is now called Monte Cagnolo."

Height 2 ft. 2 in.

PLATE XXVI.

VICTORY SACRIFICING A BULL.

This group differs only in a few particulars from the one which has been just described. The figure of Victory is here kneeling on the back of the bull with her left knee instead of the right, and the knife, which in the former group was already plunged into the neck of the animal, is in this rather drawn back by the right hand in readiness to inflict the blow. The drapery in the present group is more ample than in the preceding; one end hangs in front of the left arm, while the greater mass passes behind the back of the Victory, is then brought round in front over the right thigh, and falling in ample folds towards the ground covers the hind quarters of the prostrate animal. The arrangement of the drapery, in this group as well as in the former, shews that Victory has only just alighted on the victim, as the folds are still agitated with the former rapidity of her movement. In this figure the hair is not flowing, but is gathered into a knot behind. This group has suffered rather less injury than the preceding, but the wings, right arm, and some other less important parts are restored.

Mr. Towneley states that like the former this group was found by Mr. Gavin Hamilton, in 1773, "in that part of the Villa of Antoninus Pius near Lanuvium, which is now called Monte Cagnolo."

Height 2 ft. 1 in.



H. Carpeaux del.

F. Bacon, sculp.

London, Published 1845, by the Trustees of the British Museum.

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PLATE XXVII.

EGYPTIAN TUMBLER AND CROCODILE.

This group represents an Egyptian or Æthiopian tumbler practising his art on the back of a tame crocodile. The attitude in which the tumbler is represented appears to be a very difficult and painful one. He is standing on his neck and throat, with the hind part of his head brought close to his back, and with his legs held upright in the air, supported in that position by the tail of the crocodile. The countenance of the tumbler possesses all the characteristics of the African race. The nose is of a compressed form, and the lips are very large and projecting; the hair is likewise in rows full of curl. Herodotus¹ speaks of tame crocodiles, which would come at the call of the priests and permit themselves to be handled, and Ælian² mentions them among the animals which are capable of gratitude to man; Pliny,³ and Strabo⁴ both speak of the skill of the Tentyrites in subduing crocodiles, a practice to which they were probably instigated by religious fanaticism, and by the desire to insult their neighbours and enemies, the Ombites,⁵

¹ ii. 69.

² Hist. Animal. iv. 43.

³ Hist. Nat. viii. 25. s. 92.

⁴ xvii. p. 814-5, compare, Ælian. Hist. Anim. x. 25.

⁵ Cf. Juvenal, xv. 33.

Inter finitimos vetus atque antiqua simulas,
Immortale odium, et nunquam sanabile vulnus
Ardet adhuc Ombos et Tentyra. Summus utrinque
Inde furor vulgo, quod Numina vicinorum
Odit uterque locus.

and Wilkinson, Manners and Customs of the ancient Egyptians, 2nd Series, ii. p. 229.

by whom we know that these animals were worshipped. Any one of these authorities would be sufficient, singly, to prove that an Egyptian might have brought a tame crocodile to Rome, and have exhibited himself tumbling on its back. The act of standing upon the head and agitating the legs in the air was well known among the Greeks. It was thus that Hippoclides danced on the table before Clisthenes of Sicyon.⁶ Among the Egyptians also, at a period many centuries previous to the Christian æra, tumblers and dancers were frequently introduced to give additional zest to the banquet or convivial party, and one of the tricks performed by these persons was standing on the head.⁷ This, one of the simplest of these feats of agility, was enhanced no doubt in the eyes of the gaping populace of Rome by being performed on the back of the ugly and ferocious animal peculiar to the country of the juggler, and rarely seen in the imperial city. At one time, as we learn from Strabo,⁸ a spacious tank of water was constructed with a platform on the bank at one side, and the Tentyrites were in the habit of entering this water, catching the crocodiles in a net, dragging them up to the shore for exhibition, and taking them back into the water in the presence of numerous spectators.

In this group the head and tail of the crocodile are modern; the tail is properly restored in the act of supporting the tumbler, the part where it originally came in contact with the figure, being plainly visible on the marble. The right leg, left knee, and left elbow of the tumbler have likewise been restored. This piece of sculpture was brought from Rome by the first Lord Cawdor, from whom it passed to the collection of Mr. Towneley; this gentleman was not content with the common-place interpretation here given to this group, but considered that it had some reference to those

⁶ Herod. vi. 129.

⁷ Rosellini, Monumenti dell' Egitto, M. C. tav, 102. fig. 5.

⁸ loc. cit.

peculiar views which he entertained respecting most of the mythological subjects of the ancients, and called it the Genius of production placed on the amphibious animal the Crocodile.

Height 2 ft. $5\frac{1}{4}$ in.

PLATE XXVIII.

FISHERMAN.

A small statue of a man carrying on his left arm a round vessel, possibly of thick leather, with a double twisted handle, and containing perhaps fish; but the forms are too indistinct to allow of our ascertaining clearly what they may be. His head is covered with a conical cap, such as is usually placed upon the head of Ulysses and seafaring people, his body is clothed in a square mantle, *exomis* or *heteromaschalus*, apparently of leather, fastened in a knot upon the left shoulder, and bound round the waist with a simple thong tied in front; a dolphin, symbolic of his marine occupation, is employed by the artist to give support to the figure. He is stepping forward, or at least has one foot in advance of the other, and from the somewhat intent and earnest expression of his countenance, seems to be bargaining with some customer for the contents of his wallet. The arms from a little below the elbows have both undergone restoration, and, as there is no certainty that this has been done correctly, they do not afford any assistance towards a true interpretation of the motive of the figure. The heel of the right foot, and the fore part of the left have also been restored. The action is spirited, the workmanship good, and the general composition as graceful as is consistent with the character and occupation of the person. Mr. Towneley does not mention from what source he derived this monument, which he considers a votive statue, without stating any reasons for his opinion. Among the delicacies of the table the Romans appear to have



highly estimated fish, and to have been curious in the variety of the species, as well as fastidious in the modes of cooking. Fishermen were consequently a numerous body, and slaves of that description seem to have formed part of the domestic establishment of persons of wealth and rank, for Valerianus writing to Zosimio the procurator of Syria, mentions a fisherman, amongst the presents which he wishes to have offered to Claudius Gothicus.¹

Height 2 ft. 8½ in.

¹ Treb. Pollio. in vita Claud. Goth. apud Hist. Aug. Script. c. 14.

PLATE XXIX.

FISHERMAN.

A small statue of a Fisherman. He is standing with his right leg advanced, near the stump of a tree on which is placed his wicker basket,¹ containing fish, apparently, an eel, two oysters and sundry small fish. His only clothing consists of a tunic, with short sleeves. It is open on the right side, and fastened in a knot upon the right shoulder; the arm has been withdrawn from the left sleeve which hangs down in front, leaving the breast and shoulder exposed; this tunic is short, descending only half way down the thighs, and is bound round the body with a leathern thong, the ends only of which are visible beneath the overhanging folds. It is composed probably of the skin of a sheep with the wool left in short shaggy tufts, or perhaps of some extremely warm woollen manufacture. It resembles in form the colobium, which however was probably of some more delicate material, and would not have been worn by these fishermen whom we must suppose to have been slaves;² it appears rather to be such a shaggy chiton as the Sileni are described as wearing, Dionys. Antiq. vii. 72, *Σκευαί*

¹ *Serpicula piscaria* seems to be the name given by the Romans to these fish baskets. Plautus, *Captiv.* Act. iv. sc. 2. v. 36. Visconti, *Mus. Pio Clement.* III. 33. seems to think it not improbable that small statues of fishermen of a similar description were placed on the banks of fishponds or stews, of which, towards the close of the Republic, the rich Romans had become so enamoured that they were styled by Cicero, *Ep. ad Att.* 1, 20, *piscinarii*.

² *Et sexus omnis et condicio toga utebantur, sed servi nec colobia nec calceos habebant*, Serv. *Æn.* I. 282. It is observable that the feet of the preceding statue are bare; as is the case with this figure also, but the legs have been restored.



H. G. G. G. G. G.

D. G. G. G. G.

δὲ αὐτοῖς ἦσαν τοῖς μὲν εἰς Σιληνοῦς εἰκασθεῖσι μαλλωτοὶ χιτῶνες, οὗς ἔνιοι χορταίους καλοῦσι, — cf. Poll. iv. 118, and Hesych. voce Χορταίος. The hair of this figure is short, rugged and crisp; the beard in thick, detached tufts; the muscular developement is remarkably hard, rough, and exaggerated, and well illustrates the expression of Pliny³ in speaking of the horny flesh of fishermen. His left hand rests upon the handle of his basket, his head is turned over his right shoulder, his mouth is open as if in the act of addressing some one; his right hand is held out, and at present grasps a small fish, but the arm has been restored from the elbow and its original action cannot be clearly ascertained; the left arm has also been restored, as have both the legs from the knees. The action is spirited and expressive, and the execution bold; but it is extremely hard, and the forms are extravagantly exaggerated even for the horny muscles of a Roman fisherman.

This was purchased by Mr. Towneley at Rome.

Height of antique portion, 1 ft. 11 in.

³ Itaque cornea videmus piscatorum corpora, Plin. Hist. Nat. xxxi. 9, s. 45. Compare, Catull. Carm. xxi. 11, 14.

PLATE XXX.

HERMAPHRODITE WITH BIRD.

A terminal statue of an Hermaphrodite. The human body extends downwards as low as the hips, whence it gradually assumes the form of a square pilaster diminishing in size towards the base. The hair is divided along the top of the head, the front and side locks are drawn together and turned up towards the back of the head, where they are tied into a knot; behind, the hair is combed straight down towards the neck, where it is collected into a thick bunch of curls almost resembling flowers. The body is entirely unclothed. The right hand holds a large bunch of grapes to feed a bird which is held in the left hand. Of this bird, the head, neck and leg are restored, and to them the modern artist has given the form of those parts of an Ibis. It is not very easy to ascertain what description of bird was originally intended, but it resembles a goose, at least as much as any other fowl, and though such a bird does not appear to be peculiarly entitled to caresses, yet it is sometimes so honoured by Cupid. In the British Museum is a small bronze statue of Cupid caressing a goose, among the bronzes found at Pompeii ¹ a small figure of this god holding a goose in his arms; he is so represented on a bronze ² lamp in the Museum at Naples, and in the British Museum is a small silver figure of a naked boy similarly engaged. Pliny ³ speaks of a group

¹ Barré, *Recueil des Peintures &c. d'Herculanum et Pompeii. Bronzes*, 1re. Série, pl. 89.

² Mus. Borbonic. iv. tav. 14.

³ Hist. Nat. xxxiv. 8, s. 19.



of a boy strangling a goose, the work of Boethus, and this is the subject of a little bronze figure in the Museum, and of another⁴ of a youth in marble in the Museum at Naples. Whether these groups had any symbolical meaning it is not safe to assert, as various authors who have thought the subject worthy of their attention have differed in their interpretations, and have suggested explanations which do not convey conviction to the readers. It only remains then to describe these subjects as they appear before us, leaving to each person the privilege of indulging his ingenuity in discovering the artist's latent intentions. This figure, the upper part of which takes the form of a young girl, is well but not finely executed; and its general appearance is damaged from the discoloration it has suffered from having long lain amongst a quantity of decayed wood in a swamp near the lake of Nemi in the neighbourhood of Rome, where it was discovered in the year 1774.

Height of antique portion 3 ft. 4½ in.

⁴ Mus. Borbonic. xi. tav. 20.

PLATE XXXI.

A SPHINX.

The figure of a Sphinx. The head is that of a female with a mild and agreeable expression of countenance; the hair is parted in front, arranged at the sides in wavy masses, and collected into a knot behind. The form of the body much resembles that of a female greyhound, but the claws are perhaps longer and sharper, and the tail is that of a lion; large expanded wings issue from the fore part of the shoulder blade, and the breast which is animal, not human, is furnished with feathers. This figure is well executed, the forms are elegant, the lines graceful, and well arranged to give the idea of its having acted as a support to some weighty object. There cannot be much doubt that it must have formed part of the base of a magnificent candelabrum, to which it was attached by means of a strong square projection from the back, concealed within the wings. The manner in which it was inserted in the candelabrum to which it originally belonged, may be learned by reference to a bas relief among the *Terra cottas* belonging to this collection.¹ The sphinx is here represented in precisely the same attitude, in which that animal appears on one of the gold coins of the Emperor Augustus. It has been much injured, the upper parts of the wings, that portion of the legs which is supported by rests, not represented in the plate, and all the exterior of the plinth are modern.² This sphinx was found by Mr. Gavin Hamilton, in the year 1780, in the ruins of the villa of Antoninus Pius, near the ancient Lanuvium.

Height 2 ft. $4\frac{3}{4}$ in.

¹ See Description of *Terra cottas* in the British Museum, no. 54.

² See Morell, *Thesaur.* iii. tab. xi. figg. 23-4.

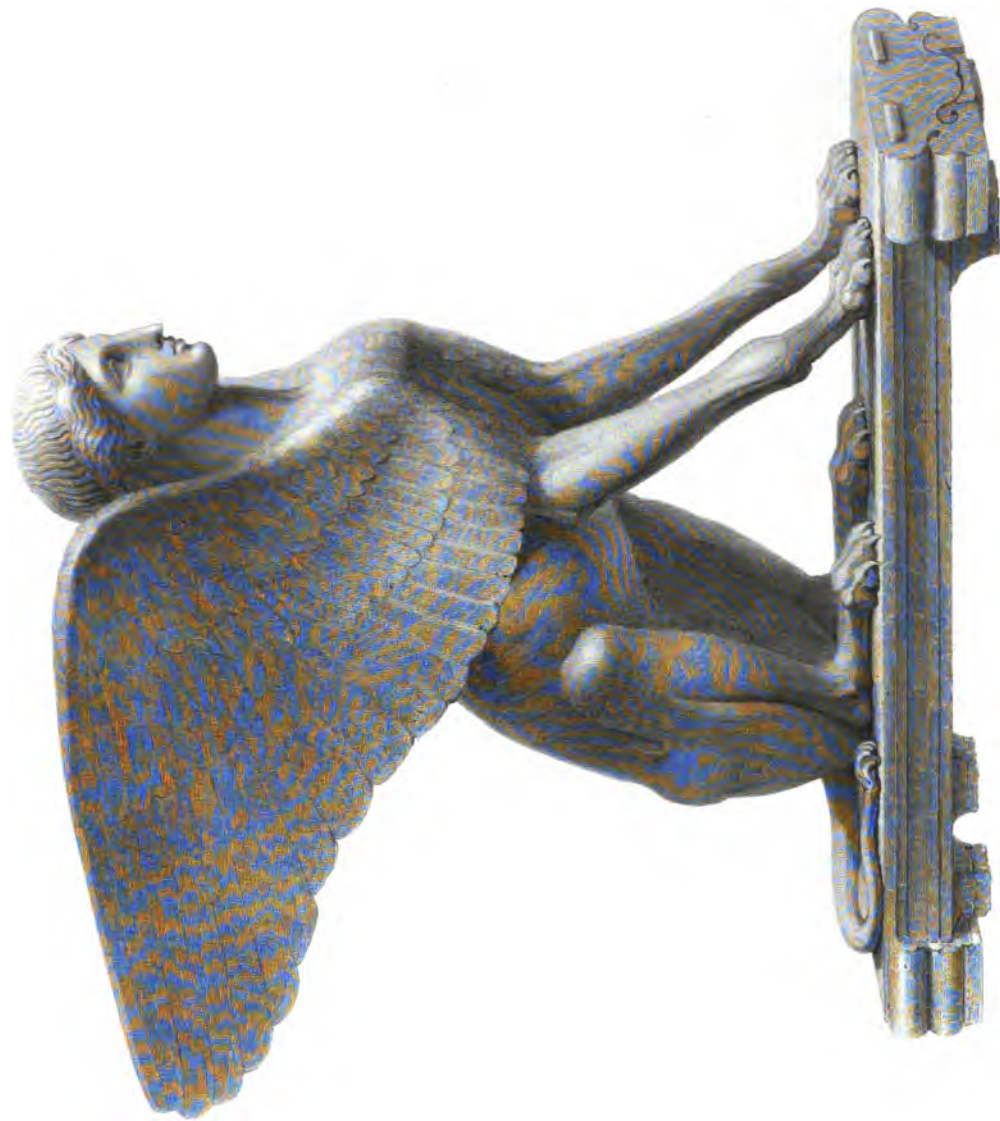




PLATE XXXII.

PELOPS AND HIPPODAMIA.

"A fragment representing the heads of Paris and Helen, the former in alto relievo. The head of Paris is covered with a Phrygian helmet, which is fastened under the chin, and the head of Helen is veiled. The piece of sculpture to which this fragment belonged probably represented Paris carrying off Helen in a car. The head of Paris has suffered very considerably from corrosion, but so much beauty and boldness of execution is still retained, as to make us at once admire the magnificence of the original composition and regret that so small a portion of it has been preserved. This fragment was fished up from the bottom of the sea, on the coast of Sicily, near Girgenti, the ancient Agrigentum."¹

From the general resemblance of costume and character, we think that these heads may have belonged to two figures in a chariot, like those on a Terra cotta in the Museum, and from the expression of eagerness in the countenances and movements that both these monuments formed part of the representation of a chariot race. The Terra cotta has been described by Winckelmann,² Mr. Combe,³ and Böttiger⁴ as, Paris carrying off Helen, but, as it would seem, on very slight grounds, and it has been thought with much greater probability that this group, from its resemblance to the figures of Pelops and Hippodamia on a vase⁵

¹ Combe, MS. notes.

² Opere, v. p. 155. tav. 129.

³ Museum Terra cottas, pl. xix. no. 34.

⁴ Kleine Schriften, ii. p. 191.

⁵ Inghirami, Monum. Etrusc. v. tav. 15. Compare the figures of Pelops and

inscribed with their names, represents those personages engaged in the chariot race at Olympia, a subject, as we know, of frequent occurrence⁶ in ancient art. There is a general similarity of design, and, both on the vase and the Terra cotta, Pelops, in allusion to his Asiatic origin, wears a Phrygian cap, and Hippodamia a veil, as they are described by the Philostrati,⁷ and as they appear on other ancient monuments.

If this explanation of the figures on the Terra cotta be admitted, it is very possible that the two heads under consideration may be a fragment from a composition representing this chariot race.

The countenance of the male figure wears a keen expression which reminds us of the portrait of Pelops in the description of the first scene of this contest by Philostratus Jun.⁸ ὄμμα δ' αὐτῷ γοργόν καὶ αὐχὴν ἀνεστηκῶς τὸ τῆς γνύμης ἔτοιμον ἐλέγχει. ἥ τε ὀφρὺς ὑπεραίρουσα δηλοῖ καταφρονεῖσθαι τον Οἰνόμαον ὑπὸ τοῦ μειρακίου. His head attire, perhaps in consequence of the extreme corrosion of the marble, has rather the shape and appearance of a

Hippodamia on a vase published by Ritschl, *Annal. dell' Inst. Arch.* p. 171, tav. d'Agg^a. N, now in the Museum, and also inscribed with their names.

⁶ The scene at or immediately before the moment of starting, was represented on the vases already cited from Inghirami and the *Annal. dell' Inst.*, in the picture described by Philostrat. Jun. *Icon.* ix, and in the groups of the pediment of the temple of Jupiter at Olympia, as described by Pausanias, v. 10. The actual race was represented on the chest of Cypselus, Pausan. v. 17, 7, and on a vase, published by Gerhard, *Nouvelles Annales publiées par la section Française de l'Institut.* i. pl. 5. and in the *Abhandlungen der königl. Akademie zu Berlin*, 1838. The final issue of the contest in which Œnomaus was thrown to the ground forms the subject of several extant monuments, see Guattani, *Mon. Ined.* a. 1785, tav. 3, p. viii. and others quoted by Müller, *Archäologie der Kunst*, p. 652. This period of the tale was also represented on the embroidered garment of Jason, Apollon. *Rhod.* 1, 752, and on a picture, Philostrat. *Sen.* 1, 17. Of these three scenes, the group to which the heads under consideration belonged, probably represented the second.

⁷ Philostr. *Sen.* loc. cit. ἵσταται δὲ ὁ μὲν τὸν Λύδιον τε καὶ ἄβρὸν τρόπον, ἡλικίαν τε καὶ ὥραν ἔχων, ἥ δ' ἵσταται τὸν γαμικὸν τρόπον, ἄρτι τὴν παρειὰν ἀνακαλύπτουσα, — and Philostr. Jun. loc. cit. says of the head-dress of Pelops ὑπ' ὀρθῇ τιάρᾳ καὶ Λυδία στολῇ.

⁸ Loc. cit.

closely fitting helmet than of a Phrygian cap. It is fastened under the chin by a strap of some elastic material; the ear is very clearly defined and was probably intended to project through an aperture in the strap. On a vase⁹ in the Museum made in the form of an Amazon's head covered with a Phrygian cap, the band passing under the chin is cut away in a similar manner to shew the ear. If the male head in the sculpture under consideration reminds us of Pelops as described by Philostratus, the female head may perhaps in like manner be thought to agree, not merely in attire but also in expression and motive, with the portrait of Hippodamia in the same passage, *τὴν μὲν παρειὰν αἰδοῖ γράφουσα, νύμφης δὲ στολὴν ἀμπεχομένη, βλέπουσά τε ὀφθαλμοῖς, οἷσις αἰρεῖσθαι τὸ τοῦ ξένου μᾶλλον. Ἐρᾶται γὰρ, καὶ τὸν γεννήτορα μυσάττεται* —.

Height 1 ft. 5 $\frac{3}{4}$ in.

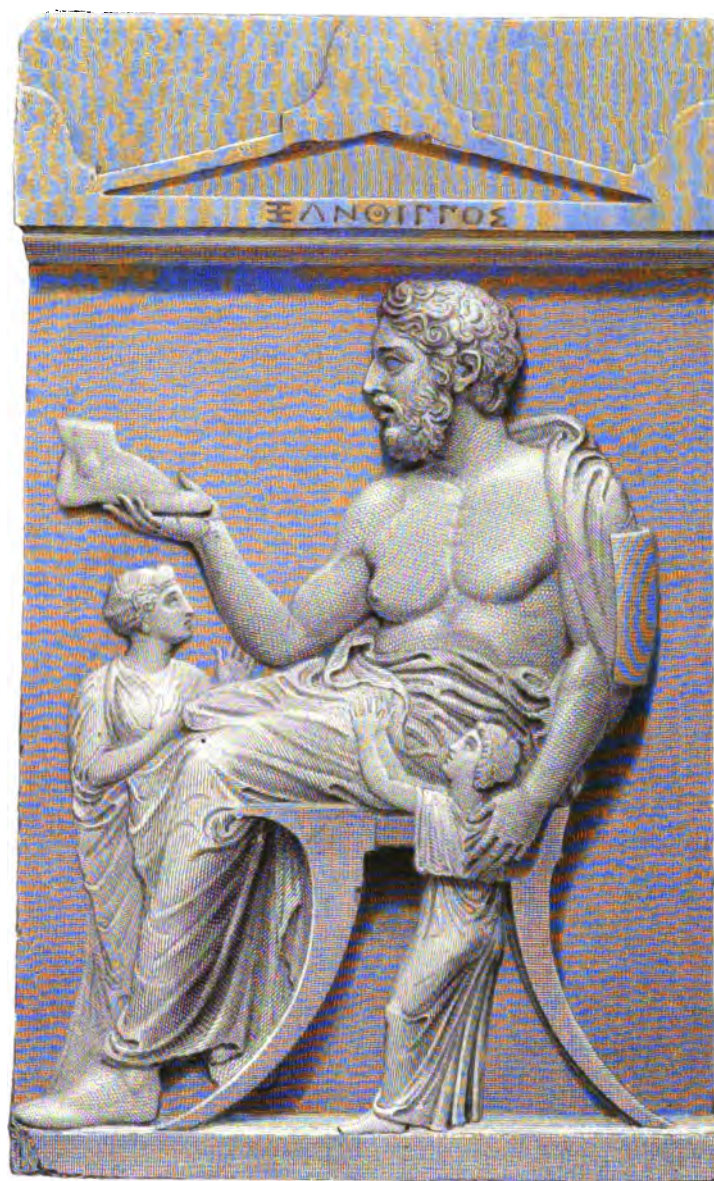
⁹ Described, De Witte, *Descript. des Ant. &c. de feu M. le Chev. Durand*, 8vo. Paris, 1836, p. 364, no. 1565.

PLATE XXXIII.

MONUMENT OF XANTHIPPIUS.

“ A sepulchral monument of Xanthippus, who is represented as an elderly man with a beard, sitting in a chair. He is naked on the breast, but the remainder of the figure is covered with drapery. In his right hand, which is extended forwards, he holds a human foot. In this monument two female children are introduced, the eldest of whom is standing before Xanthippus, and the youngest is by his side and is gently supported by his left hand. The eyes of both these children are directed upwards, and their hands are likewise extended in the same direction towards Xanthippus. On the lower cornice of the pediment the word $\Xi\text{AN}\Theta\text{I}\Pi\Pi\text{O}\Sigma$ is engraved in old Greek characters. This marble was brought from Athens by Dr. Askew, and is thus described at the end of the sale catalogue of his collection of printed books. *Tabula marmorea anaglyphica exhibens Xantippum celeberrimum imperatorem, qui Spartanæ copias ad auxilium Carthaginiensium contra Romanos duxit, et feliciter toties dimicavit. Exhibetur sedens, dextra extensa porrigit pedem votivum scilicet piaculum Diis ob vulnus hac parte corporis feliciter sanatum. Supra caput inscribitur $\Xi\text{AN}\Theta\text{I}\Pi\Pi\text{O}\Sigma$. Alta tres fere pedes, lata unum cum dimidio.*

It is not at all probable, that this marble, which was brought from Athens, should have any connection with Xanthippus, the Lacedæmonian general. It might be referred with more reason to Xanthippus the Athenian, who was the father of Pericles, and who commanded the Grecian fleet at the battle of Mycale. But the



far greater probability, however, is, that the marble in question does not refer to either of those characters, as the name of Xanthippus was by no means uncommon among the Greeks. With respect to the foot which is held in the hand of Xanthippus, Mr. Towneley was of opinion that it was a symbol of Pluto. As the monument is evidently sepulchral, this is a far more reasonable conjecture, than that of the editor of Dr. Askew's Catalogue, who considers the foot to be a votive offering from Xanthippus to the Gods, for the cure of some wound he had received in that part of the body."¹

Little can be added to these remarks of Mr. Combe. The meaning of the foot in this monument still remains to be explained. The seated figure probably represents the person whose name is inscribed above. From its large dimensions it might be supposed to be a divinity, but it does not resemble any such personage except perhaps Æsculapius, and it is without any of the attributes or symbols which usually accompany his statues. Superior size is not limited to representations of Divinities, for the attendants and secondary persons in such groups are frequently of smaller size than the principal person. It is not then improbable that the two figures which here appear standing by, are the wife and child, or perhaps two children of Xanthippus. They are looking earnestly upwards apparently at the foot, and, notwithstanding Mr. Combe's remark, we are disposed to think that this object represents a votive offering, dedicated perhaps at a former period on account of some remarkable cure.

Height 2 ft. $8\frac{3}{4}$ in. Width 1 ft. $7\frac{1}{2}$ in.

¹ Combe, MS. notes.

PLATE XXXIV.

A POET AND A MUSE.

This monument sculptured in very high relief was probably a portion cut from a highly decorated sarcophagus. On the front of it may have been represented a group of the Muses like that on the one engraved in the Museum Capitolinum, iv. tabb. 26, 27, 28, which has at the ends two scenes exactly resembling in sentiment the composition now before us.¹ At one end is a seated figure supposed to be Homer, to whom a Muse, or representative of poetry is presenting a roll or volume; at the other is Socrates, seated beneath an arch, addressing a female who may be considered the representative of Philosophy. The scene upon the Museum monument takes place in front of a façade composed of alternate arches and pediments supported upon spiral fluted columns, the whole much enriched with architectural ornaments which are elaborately worked. Upon a chair without a back, the supports of which are in the form of lion's legs, is seated a poet holding in his left hand a volume, to which with his right hand he is directing the attention of a Muse standing before him. He is clothed in a tunic with full sleeves descending to the elbows; over this is the pallium, which passes diagonally round the body, covering the lower parts of the person down to the ancles, the ends resting upon the left shoulder and arm. His feet are placed upon

¹ With this monument may also be compared the front of a sarcophagus in the Museum, Synopsis, Room xi. No. 5, dedicated to Sempronius Neicocrates, at either end of which is a bas relief representing a similar group of a Poet and a Muse.



a flat solid footstool or slab without supports, and are clothed in sandals which leave the extremities alone exposed. He is bearded, and his head, the hair of which is short, has traces of having been encircled with a fillet. The female before him is clothed in a long talaric tunic bound round the waist with a narrow girdle. Over this is the pallium, which, hanging upon the left shoulder, passes round the back across the front of the waist where it is held by her left hand, some of the folds hanging down and reaching almost to the ankles; her hair is formed into wavy masses close to the head, behind which it is collected into a knot resembling the head-dress of the Roman ladies about the time of the younger Faustina. In her right hand she holds a large mask, which indicates that the personage to whom she appears to be listening was a dramatic poet, probably one of the more celebrated authors of Greece. It resembles, perhaps, Sophocles more than any other of those illustrious persons, but the characters are not so accurately marked as to enable us to pronounce that he was the person intended.

This monument was executed at a somewhat late period, and after art had made some progress in its decline. It has suffered some damage and parts have been restored; the base of the monument, and the footstool and feet of the figures, are modern, as also the right hand of the female and the lower part of the mask she holds; upon the column behind the Poet are two projections with fractured edges, which have supported something that has now disappeared. This piece of sculpture was found in that part of Rome formerly occupied by the gardens of Pompey near the Tiber, and adjoining to the quarter which is now allotted to the Jews and is called Il Ghetto.

Height of ancient portion 2 ft. 11 in. Width 3 ft. 8 in.

PLATE XXXV.

A BACCHANTE.

A bas relief, representing a Bacchante or Mænas, dressed in thin floating drapery, through which the beautiful forms of her body are perfectly apparent.¹ It is not easy to ascertain the precise nature of the dress she wears; but it appears to be the tunic only, without sleeves, of most delicate texture and of ample dimensions. It is bound round the waist with a girdle which is concealed beneath the falling folds; the upper part has been doubled at the shoulders where the front and back have been originally united, but the fastening on the left shoulder has been displaced by her frantic movements, and the loose drapery blown away behind her is arrested by her right hand, which is also clasping a knife, and is held somewhat above her head. Her left arm and shoulder down to her waist are thus exposed to view; in her left hand which is held downward, she carries the hind quarters of a kid. Her feet are bare, her cap is composed of linen loosely but gracefully folded round about her head. The dress of this figure corresponds very accurately with that described in the *Bacchæ* of Euripides,² where Pentheus is instructed to conceal his hair beneath a mitra or species of turban, and to clothe himself in a tunic descending to his ancles and fastened by a girdle round his waist that he may escape from the revengeful fury of the Bacchantes by being disguised like one of themselves. The movement of the figure represents the ex-

¹ Compare the description of drapery, Apul. *Metam.* x. p. 739.

² l. 821, 831 et seqq., 935.



cited action of these riotous followers of Bacchus in the midst of their orgies, when they were accustomed to cut or tear animals in pieces. Upon a fine vase in the Museum³ Bacchus himself is represented in a frantic mood, waving in his hands the limbs of a kid which he has torn asunder. In the Bacchæ of Euripides⁴ mention is made of these frantic females hanging upon trees the reeking bodies and bleeding limbs of the animals they have thus destroyed; and from Nonnus it appears that the Bassarides, who figured in procession among the votaries of Bacchus, signalled their escape from the prison in which they had been confined by Pentheus, by falling upon the flocks and herds and tearing them in pieces.⁵

This piece of sculpture is supposed to have originally ornamented one of the sides of the triangular base of a candelabrum. Such figures were perhaps not unfrequently sculptured by ancient artists; and one precisely similar appears in a bas relief,⁶ formerly in the Albani palace, representing a chorus of Mænades. Müller⁷

³ Described, De Witte, *Descript. des Antiquités de feu M. Durand*, p. 31, no. 87.

⁴ l. 734, compare Catullus *Carm.* lxiv. l. 257.

⁵ Dionys. xlv. l. 285, et seqq. See also Clemens Alexandrin. *Protrept.* fol. p. 11. Διόνυσον μαινόλην ὀργιζοῦσι Βάγχοι, ὠμοφαγίᾳ τὴν ἱερομανίαν ἄγοντες, καὶ τελικοῦσι τὰς κρεωνομίας τῶν φόνων, ἀνεστεμμένοι τοῖς ὄφεισιν, ἐπολολύζοντες Ἐδαν. Compare Arnobius, *Contra Gentes*, v. 19. Epiphanius *advers. Hæret.* iii. *Oper.* fol. p. 1092. Gail, *Culte de Bacchus*, p. 176. Rolle, *Culte de Bacchus*, iii. p. 139. St. Croix, *Sur les Mystères du Paganisme*, ii. p. 87. Nonnus, *Dionys.* xiv. l. 377. It was under the influence of like frenzy that the Bacchæ destroyed Pentheus, Eurip. *Bacchæ*, l. 1100-37. Theocrit. *Id.* xxvi, and Orpheus, *Virg. Georg.* iv. l. 520. Compare the account of the fury of the Minyades, Müller, *Orchomenos und die Minyer.* p. 167. In the procession at Alexandria, described, *Athenæus*, v. p. 198, some of the Bacchantes held daggers.

⁶ Zoega, *Die Antiken Bas reliefs von Rom*, pl. lxxxiv. Compare *ibid.* pl. lxxxiii. Bouillon, *Musée d'Antiques*, iii. *Candelabres &c.* pl. 8. Visconti, *Mus. Chiaramont.* tav. xxxvi-vii. Rivautea, *Marmora Taurinens.* p. 75. In a bas relief, Bouillon iii, *Bas reliefs*, pl. x. Clarac, *Musée de Sculpt.* pl. cxxxv, a similar Bacchante is represented holding a portion of a stag.

⁷ *Archäologie der Kunst*, p. 114, s. 125, p. 582, s. 388. *Denkmäler der alten kunst*, tab. xxxii. no. 140.

supposes this composition to be an imitation of a celebrated work of Scopas, the Βάγχη χιμαιροφόνος, of which Callistratus has given us a description.*

This small slab is in a very tolerable state of preservation; the surface has been slightly injured in some places, and the stone has been cracked in a line passing from the front of the right leg across the middle of the hind quarters of the kid.

Height 1 ft. 5 in. Width 10 in.

* Statuæ, ii. Compare an epigram by Glaucus, Antholog. Jacobs, ii. p. 261.

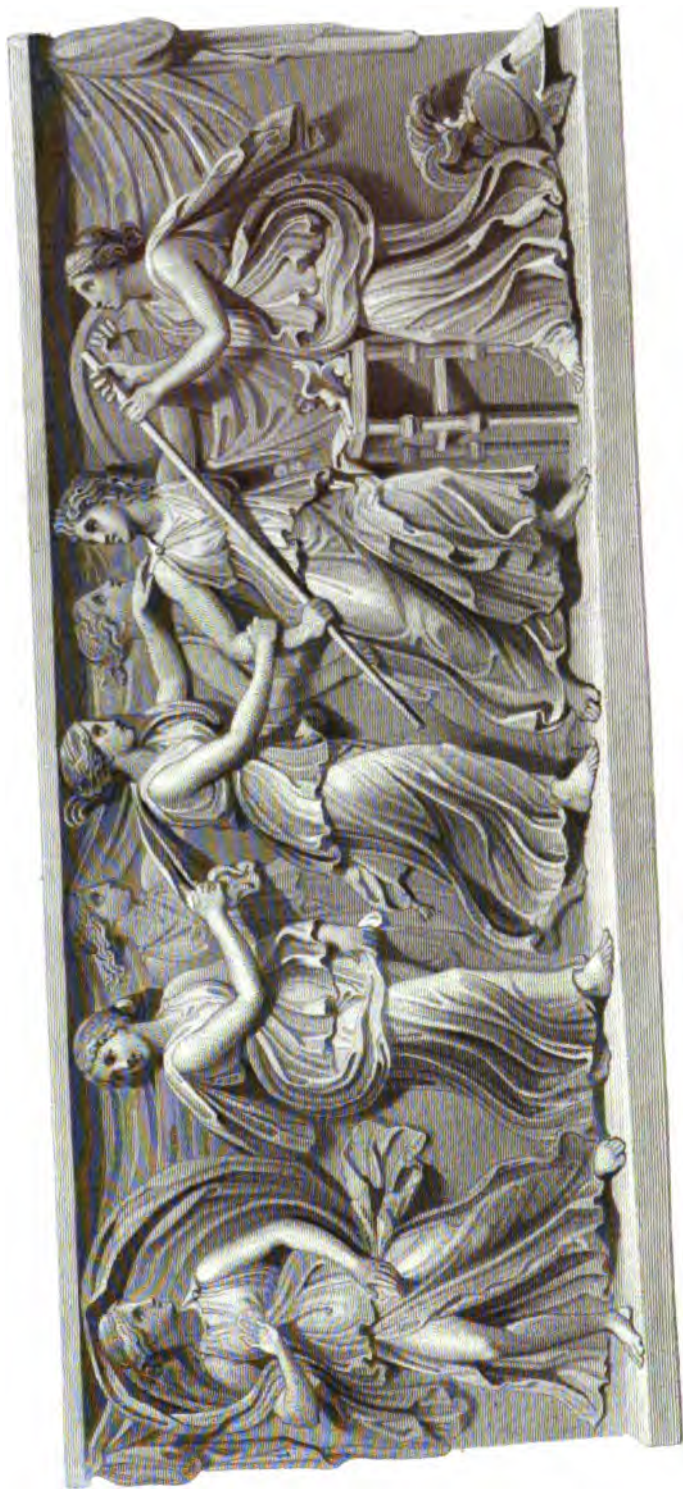


PLATE XXXVI.

ACHILLES IN SCYROS.

This slab is part of the front of a Sarcophagus whereon was represented the discovery of Achilles concealed among the daughters of Lycomedes, king of Scyros. The history to which this composition refers is briefly this. Thetis knowing that her son Achilles, if sent to the Trojan war, was destined to be cut off in the flower of his youth, sent him disguised as a female to be a companion to the daughters of Lycomedes, among whom he went by the name of Pyrrha. The Greeks having been apprised by Calchas the priest of Apollo, that Troy could not be taken without the assistance of Achilles, dispatched Ulysses, Diomedes and Agyrtes to discover his retreat, and persuade him to join their united forces. Suspecting where he might probably be found, they sailed to Scyros in the character of merchants, having provided themselves with trinkets, implements of female industry and a few warlike instruments. This stratagem suggested by Ulysses succeeded, for, when the daughters of Lycomedes and their companions saw the articles of merchandize, they each made choice of various ornaments of dress; Achilles¹ on the contrary, fired at the sight of the armour, and forgetting that he had assumed the dress and manners of a female, with great eagerness seized upon a shield and spear, by which action he was discovered, and consequently obliged to join the Greeks in their war against Troy.² This subject seems to have

¹ Statius, *Achill.* ii. 178, et seqq. ² Apollodor. *Bibliothec.* iii. 13, Ovid. *Met.* xiii. l. 162, et seqq. Hygin. *fab.* 96. Philostrat. *Jun. Icon.* i.

been a favourite one with the ancient artists, for many³ monuments are known on which the same scene is represented; and from them we may form a tolerably correct idea of the figures on that part of the marble which is unfortunately wanting in the Museum specimen. It is probable that Achilles, the hero of the subject, occupied the centre of the picture, and that upon the absent portion were the three Grecian chiefs dispatched to discover his retreat. Upon the sarcophagus in the Museo Pio Clementino, where the subject is treated very much in the same way as upon the monument before us, Ulysses is represented craftily rejoicing in the success of his stratagem, and feigning to depart; Diomed fully armed also seems moving away, but looking back to watch the movements of Achilles, whose martial spirit is completely roused by Agyrtes who is sounding a blast upon a war trumpet.⁴

Achilles and the daughters of Lycomedes are here represented attired in the same manner, in a long tunic bound round the body and also round the waist, and a loose peplus varied in form by the different actions of the wearers; in his excitement and haste to seize the shield the hero has displaced this garment from his

³ Cf. Visconti, Mus. Pio Clement. v. tav. 17. Mus. Capitol. iv. tab. 17. Mus. Napol. ii. pl. 60. a bas relief published by Winckelmann, Monum. Inedit. pl. lxxxvii, another engraved in the vignette of the preface to that work, and now in the Collection of the Duke of Bedford, Woburn Abbey Marbles, pl. vii. a bas relief in the Villa Panfili at Rome, published by Raoul Rochette, Monumens Inédits de l'Antiquité figurée, p. 69, pl. xii., one engraved, ibid. pl. x. 3., a sarcophagus at St. Petersburg published under the title, Das vermeyntliche Grabmal Homers. 1794., four monuments described, Welcker, Zeitschrift für Geschichte der alten Kunst, Göttingen, 1818. p. 423-4-5, and several others enumerated, Raoul Rochette, Mon. Inéd. pp. 69, 415-6, Müller, Arch. der Kunst, p. 647. This scene was the subject of pictures by Polygnotus and Athenion of Maronea, see Pausan. i. 22, 6. Plin. Nat. Hist. xxxv. 11. s. 40. Achill. Tat. vi. 1. see Welcker. in Philostrat. p. 581. It was also represented in a mimic dance called, Ἀχάλλως ἐν Σκύρω παρθένους, Lucian. de Saltat. c. xlv.

⁴ cum grande tuba, sic jussus, Agyrtes
Insonuit. Statius, Achill. ii. 201.
cf. Apollod. Philostrat. and Hygin. loc. cit.

shoulders, and part is seen falling from his left arm, and partially resting upon the seat below. The most marked difference between his appearance and that of the females consists in the arrangement of the hair; his hangs down and falls upon his shoulders, while theirs is gracefully and compactly bound about the head. He has hastily seized the shield and the spear, the helmet decorated with a sphinx still remaining on the ground; as he is rushing⁵ forward to accompany the chiefs who have detected him, the females are attempting too late to prevent him from thus discovering himself, and to oppose his departure; one with both hands grasps the spear, and endeavours to wrest it from him, while another on the opposite side lays hold of his arm and shoulder; the end of her peplus is caught by a third as if to direct her attention to a fourth sister, towards whom she is turning her head, and who is rapidly flying from the scene, her peplus floating over her head, bellying with the wind, the two ends being held by her left hand and half twisted round the right arm. This is probably Deidamia, who, looking towards Achilles and half raising her right hand, shews more emotion at the detection and departure of her lover than the rest of the sisters. In the back ground appear the heads of two others hastening towards Achilles.

Ancient writers lay the scene of this story in different places. Philostratus⁶ describes the royal ladies and their companions as gathering flowers in a meadow; Statius⁷ and Hyginus⁸ lay the scene in the royal hall, and this version of the story is evidently adopted by the artist here; the drapery with which the walls are

⁵ The movement of Achilles on this and similar monuments illustrates the expression, *Immanis gradu*, by which he is described, Statius, *loc. cit.*; this rapid stride was characteristic of the hero, cf. Lycophron, l. 245, Schol. in *loc. Euripid. Andromach.* l. 1139. Raoul Rochette, *Mon. Inéd.* p. 416.

⁶ *loc. cit.*

⁷ *loc. cit.*

⁸ *loc. cit.*

hung, and the chairs, ornamented with sphinxes, are characteristic of a royal residence.

Mr. Towneley nowhere mentions whence he obtained this monument or where it was discovered. The mutilations of what remains are not very important, comprising the hands, left arm of Deidamia, and various small portions of the drapery.

Height 1 ft. $7\frac{1}{2}$ in. Width 3 ft. $9\frac{1}{2}$ in.



PLATE XXXVII.

PUNISHMENT OF PAN.

This bas relief represents the punishment of Pan for some unexplained offence against the regulations of the Dionysiac orgies. An aged Satyr has raised Pan upon his back, and is holding him fast in his position by his two hands, at the same time a young Satyr has seized the offender by his tail, and with a stout whip is inflicting upon him a severe flagellation. The distorted features of Pan and the convulsive contractions of his hind legs sufficiently shew that he is smarting bitterly under the blows of his young tormentor. This scene takes place beneath the spreading branches of an aged oak, at the foot of which is placed an altar decorated with garlands of flowers, and covered with fruit, among which appears a large cone of the pine tree.

The presence of an altar in this scene has given rise to the idea that some portion of a religious ceremony is here represented; and there is no operation so ludicrous and absurd as to be deemed improbable amid the irrational proceedings of the votaries of Bacchus. In several cases flagellation formed part of religious ceremonials among the Ancients. We know that among the Spartans it was customary to flog youths before the altars of Artemis Orthia,¹ and that during the festival *σκισπία* celebrated by the Arcadians in honour of Dionysus, women were subjected to this species

¹ Pausan. iii. 16, Philostratus, Apollon. Tyan. Vit. vi. 10. Meursius, Græcia Fœderata, *Διωμαστίγῳσις*.

of torment by command of an oracle from Delphi.² Among the Romans, during the festival of the Lupercalia held in honour of Pan, the young married women were struck with thongs of goat's hide.³ It is however most probable that the scene under consideration is only a representation of one of those frolicsome gambols which were practised during the revellings of a Dionysiac ceremony. In a bas relief of the Museum Capitolinum, iv. tab. 60, representing the birth of Bacchus, Silenus himself is occupied in inflicting a severe punishment upon a young Satyr with a doubled thong of leather.

This marble, the execution of which is very spirited and expressive, together with that engraved in the next plate, was cut from the end of the Sarcophagus, the side of which forms the subject of Plate xxxix in this volume, and the cover that of Plate xl.

The calf of the right leg of the Satyr supporting Pan and the right arm from above the elbow to the wrist are restorations, the left leg has been rejoined below the knee.

Height 1 ft. 6½ in. Width 2 ft. 2½ in.

² Pausan. viii. 23. Compare Pollux. Onomast. vii. 33. Meursius, *Græcia Feriata*, Σκιερία.

³ Ovid. Fast. ii. l. 425-6-7, and other authorities cited, Panvin. de Civit. Roman. apud Græv. Thesaur. i. p. 205. It may be added that Macrobius relates that Fauna, the supposed Bona Dea, the daughter of Faunus or Pan was flogged by her father with myrtle rods. Compare Arnobius adversus Gentes, v. 18. Lactantius de Falsa Relig. i. 22.



Fig. 1. Relief in the Vatican Museums.

PLATE XXXVIII.

A DRUNKEN PAN.

This bas relief was cut from the opposite end of the same Sarcophagus as the preceding, and may possibly be a continuation of the same scene or rather a sequel to it. Pan is borne along upon the shoulders of two infant figures, and partially supported by a young Satyr; he may be here represented in a disabled state after the severe flagellation which was the subject of the last plate. There is not however any necessary connection between these two scenes, and the Pan, with his half opened eyes, has the appearance of one who is suffering from the effects of intoxication, rather than flagellation. His legs are borne by an infant figure without wings, the other who supports his shoulders and upon whom he rests his right arm is winged. His left arm is passed round the neck of a Satyr, whose right hand is occupied in upholding his body, while the left hand grasps one of his legs. This scene takes place beneath the shade of an aged vine, and represents one of those circumstances which would necessarily occur at almost every celebration of Bacchic orgies, and such as are seen in many sculptures representing Bacchic ceremonies and processions. Upon the cover of another sarcophagus¹ a drunken Pan appears carried off by two Bacchantes, and in front of the same monument is a Pan with his hands bound behind him, led away by two infant figures, who are, as on the monument here described, one with, the other without

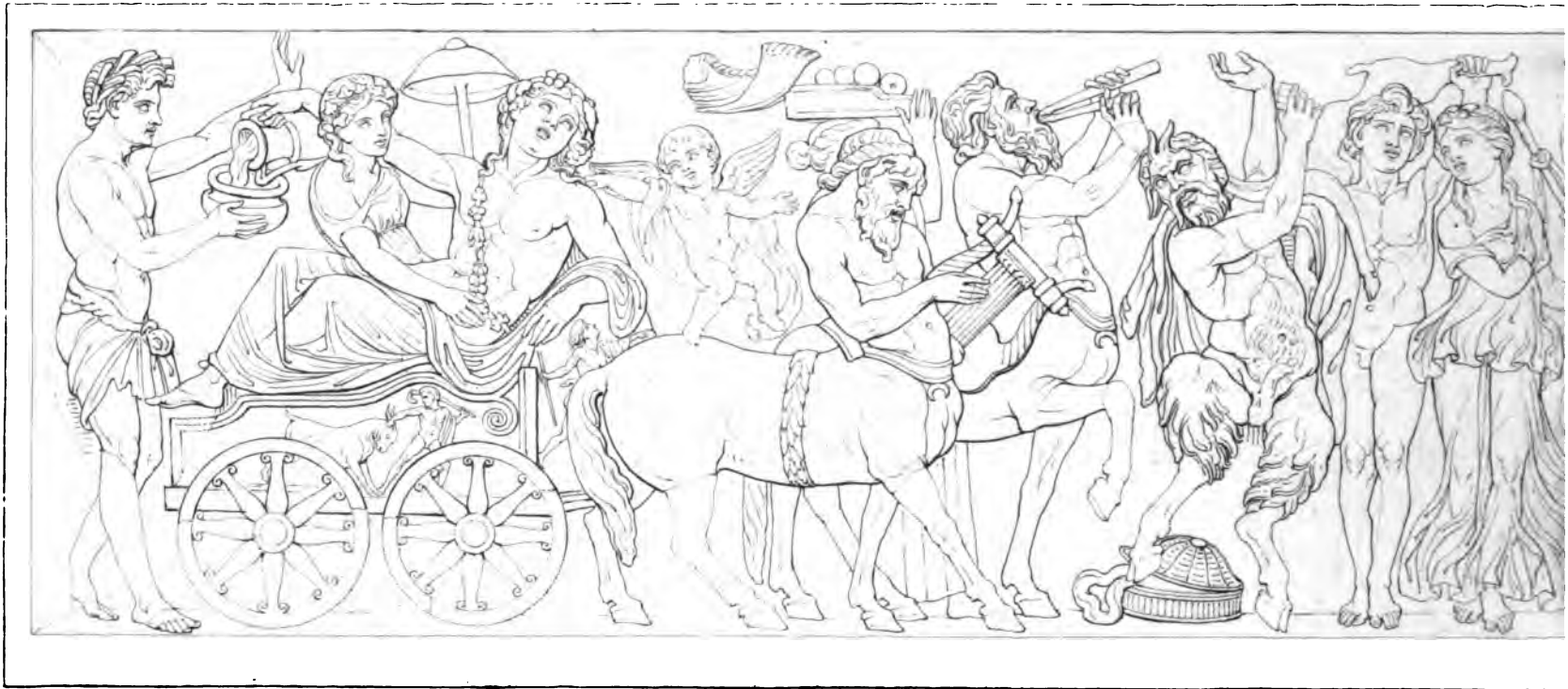
¹ Millin, *Galerie Mythologique* pl. lxiv. no. 243.

wings. Another scene of this kind occurs at the end of a sarcophagus² found at Arvi in Crete, in which also the infant figures are one wingless, the other winged.

The right leg of the Pan has been restored

Height 1 ft. 7 in. Width 2 ft. 2½ in.

² Engraved, Pashley, *Travels in Crete*, ii. p. 18



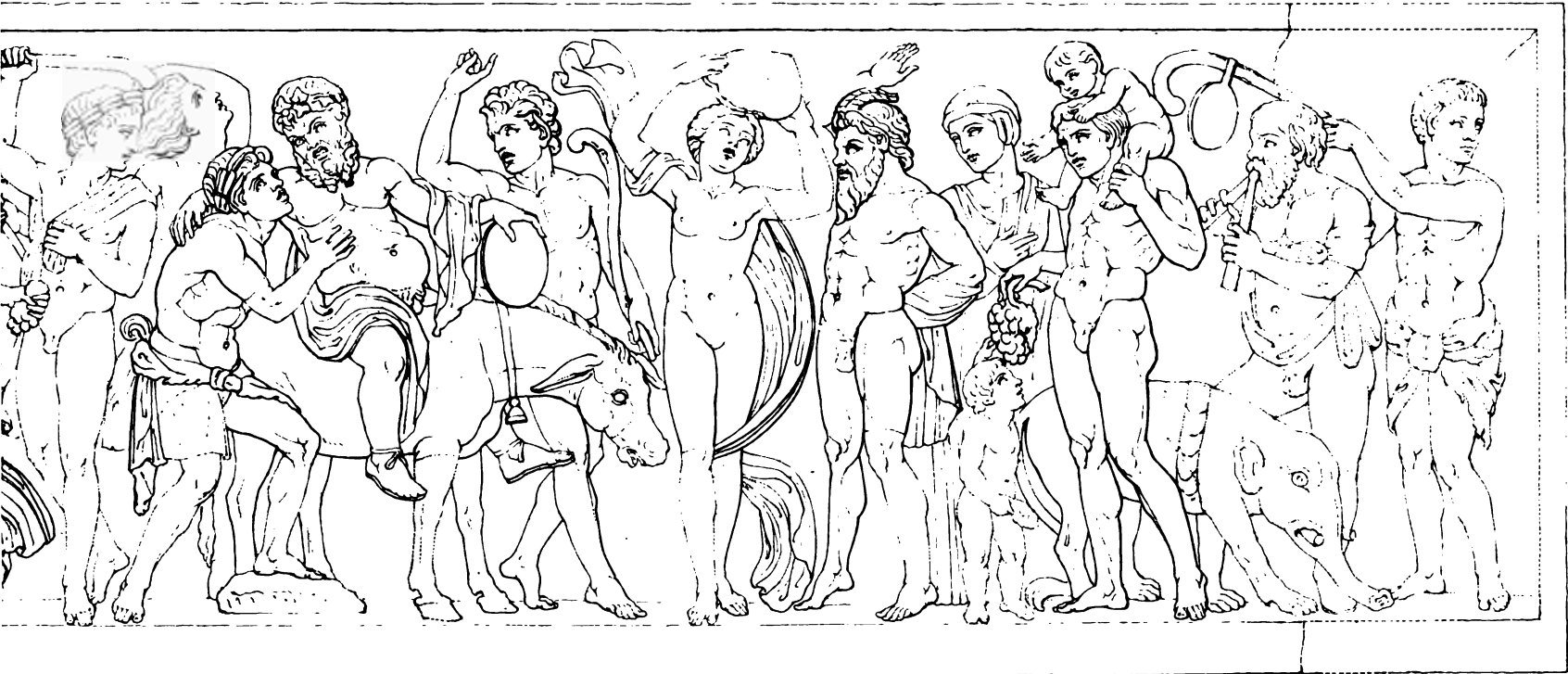


PLATE XXXIX.

BACCHANALIAN PROCESSION.

The front of a sarcophagus, the ends of which have been already described, representing a grand Bacchanalian procession, possibly in honour of the marriage of Ariadne with Bacchus, who appear reclining in a low four-wheeled car drawn by two centaurs. The voluptuous divinity is languidly resting upon his left elbow, his head falling back, as if from indolence or intoxication he was unable to support it; from an amphora in his right hand he is pouring a copious libation of wine into a deep vessel held by a Satyr crowned with pine, who walks behind the car. His head is bound with ivy, and an ample peplus envelopes the lower part of his person, leaving his body and arms uncovered. Ariadne, also crowned with ivy, and clothed in a light tunic, is seated opposite to him, and is occupied in adjusting a wreath of flowers which passes across his body from his shoulders to his loins; in her left hand she holds an umbrella. The car is richly sculptured, and is embellished in front with a figure of an intoxicated Satyr; on the side pannel another Satyr is represented dragging a goat by the horns. The Centaurs have a Satyr-like character, their ears being long and pointed; one plays the lyre, the other blows the double flute, having profited perhaps by the instructions of Chiron, the musical preceptor of Achilles.¹ Cupid is joyously dancing on their

¹ καὶ λασίην Κένταυρος ἔχων φρίσσουσιν ὑπήνην

εἰς ζυγὸν αὐτοκέλευστος ἐκούσιον αὐχένα τείνειν. Nonnus, xiv. l. 264-5. On a Trapezophorus, Mus. Borbon. i. tav. 48, Centaurs are represented holding syringes: on the back of one is a winged boy. Compare, *ibid.* iii. tavv. 20-1.

backs and appears to have been waving a vexillum; but the marble having been much restored at this part, his action must be supplied by a comparison with the similar figures in the Bacchanalian bas relief, Mus. Pio Clement. iv. tav. 22, see Visconti, *ibid.* p. 162, note i. and v. tav. 7. Beyond the Centaur playing on the lyre is a female figure, bearing a basket of fruit on her head,² in very slight relief, the greater part of whose body is concealed by the Centaur. Before this equipage is Pan³ grotesquely capering with both his hands aloft holding his syrinx. On the ground beneath his feet is the mystic cista with the serpent escaping from under its half opened lid. The next figures are a Satyr holding up a wine skin, and a Bacchante holding a bunch of grapes, dancing together, and close to them another pair more excited in their movements,⁴ he brandishing a pedum, she wielding a thyrsus with the frantic action characteristic of the Mænades. The next group consists of old Silenus seated on an ass, and resting his left hand upon a tympanum; and two Satyrs, one on each side of him; one has a pedum in his left hand, and has raised the other apparently with a view to inflict a blow upon the stubborn animal which seems but little disposed to proceed; the other Satyr is entirely occupied in supporting Silenus, who is in such a state of intoxication as to be little able to retain his seat without such assistance.⁵ The ass has a collar round its neck from which a bell is suspended; on a gem in the Florentine Museum the ass of Silenus is represented

² Perhaps Opora who is represented handing a dish of fruit to Bacchus, on a vase in the Lamberg collection inscribed with her name, Jahn, *Vasenbilder*, p. 17, or Hebe, *ibid.* p. 22.

³ In his place as choragus of the thiasus, see Lucian. *Deor. Dialog.* p. 271, cited p. 54, *supra*, compare Polyæn. *Stratagem*, i. 2.

⁴ Compare the similar group of a Satyr with the name inscribed ΤΥΡΒΑ and a Bacchante, ΟΡΑΓΙΑΣ, on a vase published by Braun, *Annal. dell' Inst. Arch.* viii. p. 295, see Lenormant and De Witte, *Monum. Céramograph.* ii. pl. 75.

⁵ *Ebrius ecce senex pando Silenus asello*

Vix sedet. Ovid. *Art. Amator.* i. l. 543. Compare *Fast.* i. l. 415 and 433.

with a similar appendage,⁶ and in the collection of the British Museum there is another gem which represents the head of that animal with a bell thus worn. Before this ass a Bacchante,⁷ whose drapery is bellying in the wind, is dancing and playing on a tympanum, and close to her is an aged bearded Satyr, with large goat's horns⁸ upon his forehead, dancing to her music. Behind him is a group so quiet in their demeanour, that they appear to be rather spectators, than actors in the voluptuous and drunken orgies which form the subject of the sculpture. Among these is a female standing perfectly still, her head bound with close folds of cloth; her body covered to her feet with decent simple drapery. Before her is a Satyr, with a child upon his shoulders, holding a bunch of grapes to another child standing before him. Behind him is an animal which, as the slab is at present restored, appears to be an elephant; this animal is rarely seen in Bacchanalian processions, though an example of it occurs in a bas relief engraved in the Museo Pio Clementino, iv. tab. 23, where it is supposed to have reference to the conquest of India by Bacchus. It also occurs on a very fine sarcophagus found at Arvi in the island of Crete, and presented to the University of Cambridge by Sir Pulteney Malcolm, cited in the last plate. It has however no place here, and is only a remarkable instance of the extreme want of care and attention, with which restorations of ancient sculptures were undertaken. A comparison of the size of the animal with that of the Centaurs

⁶ Mus. Flor. i. tab. 90. fig. 3. In a Bacchanalian procession on a sarcophagus engraved, Mus. Capitolin. iv. tab. 49, are two figures with rows of bells hung round their bodies, see the description of this plate, *ibid.* p. 256. Compare Visconti, Mus. Pio Clement. iv. tav. 20. p. 155.

⁷ ἄλλη δ' ἐν παλάμῃσι, κατάσχετος ἄλματι λύσσης
 χερσὶ περικροτέουσα βαρύβρομα νῶτα βοείης,
 ὄρθιον ἐσμαράγησε μύθων ἀντίκτυπον ἤχῳ.

Nonnus, xiv. l. 350-3. see Catullus, lxiv. l. 262. Schwarz, *Opuscula*, p. 113.

⁸ See *supra*, p. 55, note 7.

or the ass, might have induced the artist to pause before he ventured in his restoration to produce an elephant of such small dimensions ; but his blunder is perfectly unaccountable when the hind parts of the animal shew such unequivocal proofs of its having been of the panther tribe. The last figures in the picture are an old and young Satyr, but they are modern.

The restorations of this monument are numerous, consisting of the nose, right leg from knee to ankle, right arm from the breast to the wrist of the Satyr behind the car, part of the right foot and left hand of Bacchus, all the Cupid except the head and wings, the right hands and arms of the Centaurs, also their right legs and lower part of the fore and the right hind leg of the one playing on the lyre, the wheels of the car, the right hand and arm of Pan, and the right arm of the Bacchante holding the grapes, all the upper part of the Satyr next to this Bacchante except his right hand and the pedum it holds, the nose, both legs, and right arm from above the elbow to the wrist of the Satyr supporting Silenus, the right foot of that deity, the right leg of the ass, the arms and right leg of the Bacchante with the tympanum, and the left leg from above the knee of the old dancing Satyr ; the old and young Satyrs at the end of the composition and all the elephant portion of the animal are modern ; the dancing Satyr with the pedum behind the ass has been partially repaired so that little of the original surface remains. All these restorations were made before this monument was removed from the gardens of the Villa Montalto, whence it was purchased. It was first made known to the public in an engraving by Baptista Franco in 1549, and afterwards by Bartoli in his *Admiranda Romanarum Antiquitatum Vestigia*, plates *xlvi*ii, and *xlix*.⁹

⁹ With this bas relief may be compared, one engraved, *Mus. Pio Clement. v. tav. 7.* described by Gerhard, *Beschreibung der Stadt Rom*, ii. pt. 2, p. 152, and others quoted, Müller, *Archäologie der Kunst*, p. 586, s. 390, no. 5. See also the descrip-

The execution of this piece of sculpture is exceedingly good, the composition is generally interesting, and it presents many curious details. It is observable that the unrestored legs of the Centaurs and ass are shod; we are not aware that such a peculiarity has been before remarked on any monument of ancient art, but, from several passages¹⁰ quoted, Beckmann, *Beyträge zur Geschichte der Erfindungen*, iii. p. 129, it is certain that the ancients protected the feet of their mules and other beasts of burthen with metallic shoes; this however does not appear to have been a general custom, nor have we any reason to suppose that these shoes were fastened to the hoof with nails, or adapted for constant active service.

Length 7 ft. $2\frac{1}{2}$ in. Height 1 ft. 7 in.

tion of the march of the army of Bacchus to India, Nonnus, *Dionys.* xiv. and of the procession at Alexandria already quoted, Athenæus, v. p. 196, et seqq.

¹⁰ Compare Catull. *Carm.* xvii. 26. and Doehring, in loc. Sueton. *vit.* Vespas. c. xxiii, vit. Neron. c. xxx. Dio Cassius, lxii. 28, lxxiii, 4. Epictet. *Dissertat.* Schweigheuser, Lipsiæ, 1799. iv. 1. 80. Artemidor. *Oneirocritica*, Lutet. 1603, iv. c. 32, p. 220.

PLATE XL.

MISCELLANEOUS.

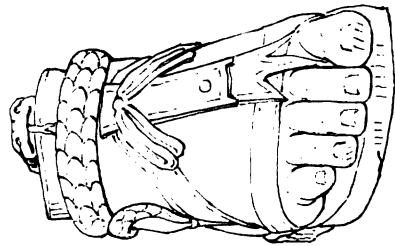
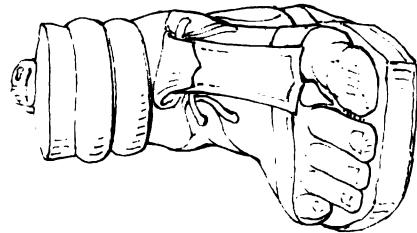
In this plate are represented a variety of objects.

No. 1. A bas relief cut from the cover of the magnificent sarcophagus, of which the front and sides form the subjects of the three preceding plates. It represents a pastoral scene, of a general character, not apparently allusive to any particular person or circumstance. At one end is a young Satyr seated on the ground, and balancing his body by resting his hand upon one knee; his body is clothed in a sort of tunic bound round his waist, and he wears short boots. The objects of his peculiar care seem to be the flocks of goats; of the three here represented, two are indulging their pugnacious disposition by furiously butting at each other. At the other end is an aged bearded Cowherd, perhaps from the expression of his face a Satyr, lying down leaning on the left elbow, and holding a short pedum in his right hand; he wears a sort of chlamys composed of the skin of some animal, and also short boots.¹ At his feet is seated his dog. Of all his herd three only are introduced, one of which is grazing, the other two are peaceably lying down beneath the shade of trees. The workmanship of this monument is not of a very high order; it is of a time somewhat posterior to the Antonines.

Length 6 ft. Height 6 in.

No. 2. A bas relief representing Priam in the act of supplicating

¹ The *χώραλος*, see the passages about this dress quoted, pl. xxix, supra.



Achilles to deliver to him the dead body of his son Hector. This interview which took place in the tent of Achilles is described in the last book of the *Iliad*.² The person who stands as guard near the throne of Achilles is either Automedon or Alcimus, who are both stated by Homer to have attended upon Achilles at this particular time. The suppliant Priam is here represented at his first entry into the tent, and at the moment which preceded his falling upon his knees to kiss the hands which had been so frequently stained with the blood of his children.³ This bas relief is probably part of a cinerary urn, which perhaps originally contained a much greater number of figures. The attendants of Priam who were laden with the gifts presented to Achilles⁴ probably composed some part of the group which is now lost. The subject of this bas relief was often repeated by the ancients. We find it on the sarcophagus erroneously supposed to be that which contained the ashes of Alexander Severus, and which is engraved in the Museum Capitolinum.⁵ The same subject also occurs on a sepulchral bas relief in the collection of the Villa Borghese, and which is engraved in the *Monumenti Inediti* of Winckelmann.⁶

Height 8 in. Length 1 ft. 9½ in.

No. 3. A fragment of a right foot, of fine workmanship; about six inches wide.

No. 4. A fragment of a colossal hand, nearly six inches across the knuckles, of very fine workmanship; it belongs to the left arm. The veins are distinctly marked, and the fingers are bent inwards,

² Hom. *Il.* *Ω*, l. 471-571.

³ *Il.* *Ω*, l. 478.

⁴ *Il.* *Ω*, l. 555.

⁵ *iv.* tab. 4.

⁶ *Opere*, v. p. 210, tav. 137, see the description of a paste, *ibid.* viii. p. 425, no. 271; the same subject is introduced in the scenes of the Trojan war on the bas relief *Mus. Cap.* *iv.* tab. 68, and on a silver vase, *Mém. des Antiq. de Normandie*, 1831-3, p. 141.

but are not perfectly closed. It is probable that this hand originally grasped a spear, which rested on the ground.

No. 5. A votive foot with a sandal, round the ancle of which is twined a serpent with its head resting upon the summit of the monument, which terminates a little above the ancle. The circumstance of the serpent being twined round the foot renders it highly probable that this foot has been an offering to *Æsculapius*, in gratitude for some cure received in that part of the body. The temple of *Æsculapius* at Epidaurus,⁷ was rich with the gifts which the sick had consecrated to that deity, in gratitude for the cure of their several maladies, and in the island of Cos there was another temple of *Æsculapius* equally distinguished for the immense number of gifts with which it was filled. The nature and value of these gifts depended upon the wealth and liberality of the parties who presented them; some were very splendid, but the offerings of the more humble votaries might perhaps consist of imitations in stone or brass of those parts of the body which had been relieved from some disease or injury. Many bronze feet of this kind have been found, with a chain and ring attached to them, by which they were probably suspended in the temple where they were offered up. Combe's MS. notes.

Height 10 in. Width $6\frac{1}{2}$ in. Length 1 ft. 3 in.

No. 6. This is also a votive foot with a serpent twined round the ancle with its head resting on the summit. It differs very slightly from the preceding, and, like it, was probably a votive offering in some temple of *Æsculapius*, deposited in grateful commemoration of a cure performed. Sometimes these votive feet recorded the happy return of the votary from a journey or perilous undertaking, as one has been found inscribed *FAVSTOS REDIRE*.⁹ But those entwined with a serpent may safely be con-

⁷ Livy, xlv. 28.

⁸ Strabo, xiv. p. 657.

⁹ Lucernæ Mus. Passer. ii. tab. 73.

sidered commemorative of a cure, for, in some instances, the top of the foot is carved into the form of a patera, on which the serpent rests his head as if feeding, in the same manner as it is seen in numerous representations of Hygiea.¹⁰ The type of a foot occurs on a coin of Salonina struck at Ptolemais in Galilæa, Eckhel, *Doct. Num. Vet.* iii. p. 424, where it is surmounted by a thunderbolt, and on one of Severus Alexander struck at Ægæ in Cilicia.¹¹ There seems to be no doubt that in both these types a votive foot is represented, and, as on other Imperial coins of Ægæ¹² the figures of Æsculapius and of Hygiea occur, we may suppose this foot to have been dedicated to one or the other of these healing divinities.

Height 1 ft. Width $6\frac{1}{2}$ in. Length 1 ft. 4 in.

No. 7. A mask of Bacchus in his youthful character; crowned with a diadem composed of ivy berries bound together with a broad fillet, the ends of which hang down on each side of the face. The pupils of the eyes are expressed by holes pierced through the marble, and the mouth is open, as in masks used upon the stage. This mask has probably served as an architectural ornament for the walls of a theatre, to give an appropriate character to the building, which, like all edifices in which dramatic representations were given, was consecrated to Bacchus,¹³ who was himself the subject of the earliest acted plays.¹⁴ This piece of sculpture belonged to the collection of Sir William Hamilton. Combe's MS. notes.

¹⁰ Lucernæ Mus. Passer. *ibid.*

¹¹ Mionnet, *Descript. de Méd.* iii. p. 544, no. 35. In the Museum at Florence, Zannoni, *Galleria de Firenze*, Serie iv. i. tav. 38, is a head of Serapis placed upon a foot as a base, this type occurs on coins of Antoninus Pius, Marcus Aurelius, and Commodus, struck at Alexandria, Zoega, *Num. Ægypt.* pp. 167, 224, 238, Eckhel, *Doct. Num. Vet.* iv. p. 66, on a gem engraved, Passer. *Thesaur. Gemm. Astrif.* i. tab. 18. described, *ibid.* ii. p. 62. On an altar engraved, Fabretti, *Inscript. c.* vi. p. 487, dedicated to Serapis, the figures of Serapis and Isis occur at the sides, and in front above the inscription a foot with a serpent twined round it, placed between two Sphinxes.

¹² Mionnet, *ibid.* and Supp. vii.

¹³ Lactant. *de vero cultu*, c. 20.

¹⁴ Suidas in *Οὐδὲν πρὸς τὸν Διόνυσον*. Bentley's *Dissert. upon the epistles of Phalaris*, London, 1777. p. 174.

PLATE XLI.

Fig. 1. HECATE TRIFORMIS.

" A votive statue of Diana triformis, or Hecate, with the following dedicatory inscription round the plinth.

AELIVS · BARBARVS · AVGVSTORV[M] · LIBERTVS · VIL-
LICVS · HVIVS · LOCI · D D · P.

Ælius Barbarus, freedman of the Emperors, bailiff of this place, dedicated and erected this monument.

This divinity is sometimes represented with three heads only, but more frequently as in the present instance with three bodies. Hence she is styled *τρίμορφος*, *τριπρόσωπος*, *τρικέφαλος*, *τρισοκάρηνος*. In Virgil we have *tria Virginis ora Dianæ*, *Æn.* iv. 511, and Horace invokes her by the appellation of *Diva triformis*, *Od.* iii. 22, 4. Her statues were often fixed at the junction of three roads.

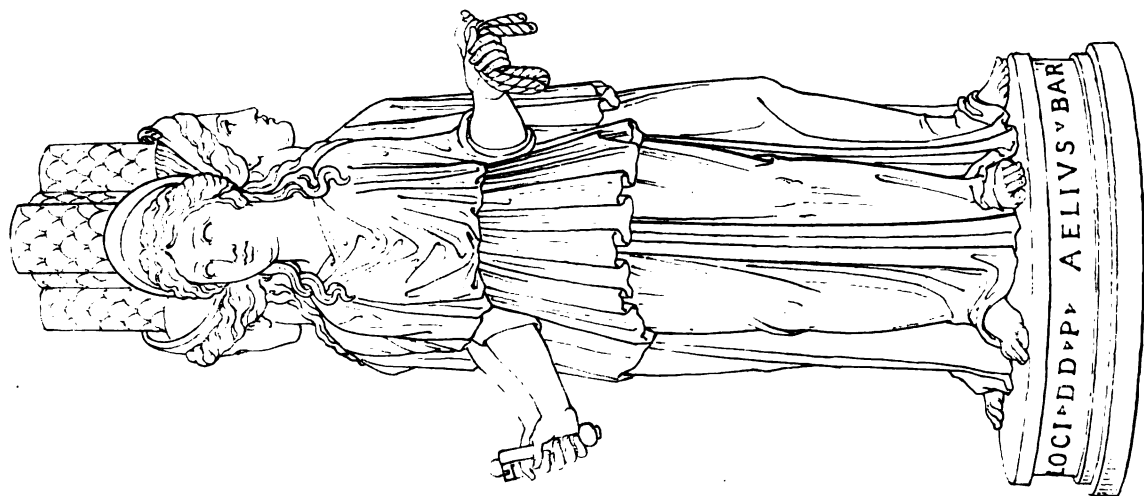
Ora vides Hecates in tres vergentia partes
Servet ut in ternas compita secta vias.

Ovid. *Fast.* i. 141.

See Schol. in Aristoph. *Plut.* v. 594.¹

According to Pausanias, ii, 30, Alcamenes was the first artist who represented the triple figure of Hecate or Diana. The

¹ To these citations of Mr. Combe's may be added the following from Tzetzes, *Ἑκάτη, ἐκ Φεραίας, τῆς Αἰόλου θυγατρὸς, καὶ τοῦ Διὸς ἐτέχθη, καὶ ἐν τριόδοις ἐρρίφη. Βουκόλοι δὲ Φέρητος εὐρόντες αὐτήν, ἀνέθρεψαν· ὅθεν ἐν ταῖς τριόδοις αὐτῇ τὰς θυσίας ἐποιέουν.* Schol. in Lycophr. Müller, Lipsiæ, 1811, l. 1180.

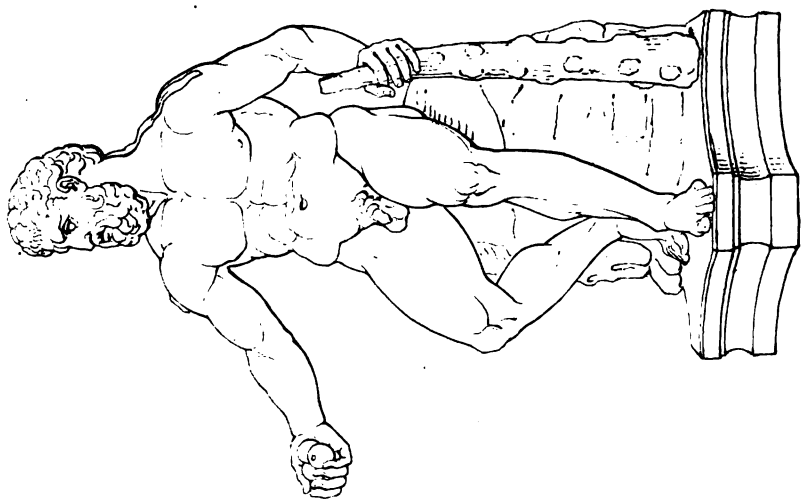


1



2

AELIVS BARBARVS AVGVS TORV LIBERTVS VILICVS HVIVS LOCI DD P



3

triple figure of this deity may be seen upon a coin of Aëzaniis a town of Phrygia, see Pellerin Suppl. ii. pl. viii. fig. 7; also on a coin of Apamea, a town of Phrygia, see Eckhel. Num. Vet. Anec. tab. xiv. fig. 5, and on an Imperial coin of the younger Philip struck at Antioch in Caria, see Seguin, Select. Num. Ant. p. 180. These coins may be compared with the present figure for the sake of the different attributes which are held in the hands. A representation of this deity may be likewise seen in De la Chausse, Rom. Mus. i. Sect. ii. tabb. 20-2, p. 65.

The whole of the lower arms are modern, as is also the greatest part of the ornament which is placed upon the heads. This ornament appears to be covered with the scales of fish; a perfect specimen of it may be seen in Gori's Museum Etruscum. tab. lxxxi. fig. 1."²

Each body of this triple figure is clothed in the same manner. Each wears a tunic of very ample dimensions, without sleeves, but with large openings for the arms which are concealed as low as the elbow with folds of drapery, the lower arms being entirely bare. This tunic is confined round the body below the breast with the strophium, and also again just above the hips by the zone, over which long folds are drawn which hang gracefully round the figures, and prevent the garments from descending too low and trailing upon the ground. The feet are all bare; each head is decorated with a sphendone; the hair is parted upon the forehead, drawn back along the sides of the head, and a long curly lock falls upon each shoulder. As the arms are all modern it is only from other monuments that a probable conjecture can be formed respecting the attributes which these figures originally held.

The statues of this deity which exist vary much in attributes and details. In Stackelberg, Gräber der Hellenen,³ is a bronze triple Hecate of archaic character found in the island of Ægina.

² Combe's MS. notes.

³ Tab. lxxii, fig. 6.

Each figure holds in both hands a snake. The heads are surmounted by a calathus, which has been ornamented with three crescents, one of which only remains. The drapery and tresses of hair are arranged with symmetrical regularity.

Another in marble, in the Museum at Leyden, has been published by M. Gerhard.⁴ In this monument the left hand of each figure rests upon the breast, and holds an apple. On each head is a kind of short modius, and the three heads are surmounted by a calathus. In the triple statue engraved in the Museum Passerianum,⁵ the left hand of one of the figures rests on the breast holding the fruit of the pomegranate, a cord or a serpent being held in the right hand; a second figure holds in its left hand a round object, perhaps an apple; the left hand of the third holds a torch, and the right a patera. The heads are surmounted by a kind of triple polos. In the collection of Antiquities at Arolsen⁶ is a figure, the three heads of which, bound with crowns, are surmounted by a modius or calathus with floral ornaments.

Of the bronze figure engraved in the *Recueil des Antiquités* of Caylus⁷ the three heads are surmounted with a calathus; one of them is ornamented with a crescent, the other two with a mitra, only three arms remain, and these hold no attributes. In the monument engraved in Montfaucon,⁸ the three figures which form the triple Hecate are placed round a column; the head-dress of each appears to be a polos, terminating on two of the heads in a crescent. At the foot of one is a dog. In the same work⁹ is another monument in which the figures are similarly arranged round a column. Each holds in the right hand a patera, in the left a torch, at the feet of each is a dog; none of the heads appear

⁴ *Archäologische Zeitung*, August, 1843, no. 8.

⁵ *Lucernæ Fictiles Mus. Passer. iii. tabb. 76-8.*

⁶ *Kunstblatt*, 1827, p. 350.

⁸ *L'Antiquité Expliquée*, pl. xc. fig. 3.

⁷ v. pl. 65, figg. 1-4.

⁹ *ibid.* fig. 4.

to have the polos or any other ornament. The bronze statue above quoted from De la Chausse has the following attributes; one figure holds in each hand a torch, on her head is a crescent surmounted by a flower; another wears a radiated Phrygian cap, and holds in the right hand a dagger, in the left a serpent; the third holds in the right hand a key, in the left cords; her head is bound with a wreath apparently of laurel, ornamented with a lunette; with this monument may be compared one very similar, wanting the arms, engraved in Clarac.¹⁰ On the coin of Aezanis cited above, which is of late date, Hecate is represented, if we may trust Pellerin's engraving, as a draped figure with six arms; the right hand to the front holds a patera, the left a serpent, the two hands on each side hold torches; from her drapery hang snakes, and a snake is twined round her head, as she is described in a fragment from the *Rhizotomi* of Sophocles,¹¹ and in Apollonius Rhodius.¹²

On the coin of Antiochia in Caria cited by Combe, the three figures of the triple Hecate stand detached from each other. The front one holds in each hand a torch, at her feet are two dogs

¹⁰ Musée de Sculpture, pl. 563, fig. 1201.

¹¹ "Ἡλιε δέσποτα
καὶ πῦρ ἱερὸν, τῆς εἰνοδίας
Ἑκάτης ἔγχος, τῷ δὲ Ὀλύμπου
πολλὴ φέρεται καὶ γῆς, καίουσ'
ἱερὰς τριόδους, στεφανωσαμένη
δρυσὶ καὶ πλεκτοῖς
ὤμων σπείραισι δρακόντων.

Dindorf. fragm. 479. *ναίουσ'* the reading of the Codex Vaticanus should be substituted in the text for *καίουσ'*.

¹² *περίξ δὲ μιν ἔστεφάνωντο*
Σμερδαλέοι δρυῖνοισι μετὰ πτόρθοισι δράκοντες·
Στράπτει δ' ἀπειρέσιον δαΐδων σέλας· ἀμφὶ δὲ τήνγε
Ὀξεῖρ ὕλακῃ χθόνιοι κύνες ἐφθέγγοντο

Argonautica, iii. 1213-6.

The Scholiast on this passage quotes the fragment from Sophocles. Compare Lucian, in *Philopseud.* 22.

looking up ; one at the side has in the left hand a key, in the right a serpent ; the other holds in the right hand a whip, in the left a dagger ; on their heads are calathi. On the coin of Apamea cited by Mr. Combe, two specimens of which are in the Museum, the figures are similarly detached, the front one holds in her right hand a patera, the left hanging down ; the other two appear to hold torches.¹³

According to the scholiast on Theocritus¹⁴ the ancients represented Hecate with three bodies, holding poppies and lighted torches in her hands, and wearing golden sandals and a white garment.

In supplying arms to the Museum statue the artist has borrowed the attributes of the figure cited above from De la Chausse, and, as both these works are probably of the same late period, this restoration may be considered as a very probable one. On the mythological meaning of these monuments much has been written, for which we must refer our readers generally to the learned dissertations of M. M. Gerhard¹⁵ and Rathgeber.¹⁶ There

¹³ With these figures may be compared, besides the monuments above quoted, others engraved, Paciaudi, *Monum. Pelopon.* ii. p. 188., Zanetti, *Antiche Statue di Venezia*, Parte ii. pl. 8, see also a coin of Sabina struck at Argos, Sestini, *Descrizione di alcune medaglie Greche del Museo del Sign. C. D'Ottavio Fontana*, Firenze, 1822, Parte iii. p. 42, tab. ii. fig. 17, a coin of Severus and another of Plautilla struck at Ægina, *Archäologische Zeitung*, 1843. pl. ix, coins of Gordianus Pius struck at Aspendus in Pamphylia, Mionnet, iii. p. 447. no. 10, and at Lyrbe, in Pisidia, *ibid.* p. 508, no. 93, an autonomous coin of Mastaura in Lydia, *ibid.* Suppl. vii. p. 389, no. 338, a coin of Julia Domna struck at Laodicea in Phrygia, *ibid.* p. 587, no. 456, a coin of Elagabalus struck at Hieropolis in Phrygia, *ibid.* iv. p. 305, no. 632, coins of Otacilia struck at Ancyra, Laodicea, and Themisonium in Phrygia, *ibid.* iv. p. 225, no. 179, p. 332, no. 791, p. 371, no. 1003, and a coin of Diadumenianus struck at Tavium in Galatia, *ibid.* p. 401, no. 167. Compare also other monuments cited by Rathgeber, *Annali dell' Institut. Arch.* xii. p. 45.

¹⁴ "Ὅθεν καὶ οἱ παλαιοὶ τρίμορφον ἔγραφον, χρυσοσάνδαλον, καὶ λευκίμονα, καὶ μήκωνας ταῖν χεροῖν ἔχουσιν, καὶ λαμπάδας ἡμέτερας. Καὶ ἐστὶ τὸ λευκὸν καὶ τὸ χρυσοὺν σημεῖον τῆς τῶν φωτὸς παραξήσεως· καὶ αἱ ἡμέτεραι λαμπάδες. Schol. in Theocr. Id. ii. l. 12. apud Gaisford. *Poet. Minor.* Lipsiæ, 1823. See other passages cited, Voss, *Mythologische Briefe*, iii, Ueber die Hecate.

¹⁵ *Prodromus mythologischer Kunsterklärung*, pp. 87-93. Die dreifache Hecate, *Archäologische Zeitung*, no. 8, August, 1843.

¹⁶ *Annali dell' Inst.* xii. p. 45.

can be no doubt that, as by the ancients Hecate was associated and identified with the three goddesses, Artemis, Selene, and Persephone,¹⁷ so these triple statues represent the mystical union of these personages, severally distinguished by the symbols which are their known attributes and which express their several natures and functions.¹⁸

The Museum statue was formerly in the Giustiniani palace at Rome.

Height of entire monument 2 ft. 10 in.

Fig. 2. A MUSE.

A small statue of a Muse seated upon a rock and playing upon a lyre. She is clothed in a talaric tunic, with sleeves reaching almost to her elbows, and bound round the waist; over it she wears a peplus, one end of which hangs upon her left shoulder, and being passed across her back is brought round in front and covers the lower part of her person. She wears sandals upon her feet. The Muses were frequently represented sitting on a rock. The statues of Clio, Euterpe, Thalia and Terpsichore which were found at Tivoli and which are now in the French collection are represented in the same manner.¹⁹ The head and greater part of the arms of this figure are modern, as is also the lyre. It is certain however

¹⁷ Καὶ νῦν Ἀρτεμις καλεῖται, καὶ φύλαξ, καὶ δαδούχος, καὶ φωσφόρος, καὶ χθονία. — Τὴν Ἑκάτην φασὶ τὴν αὐτὴν εἶναι τῇ Περσεφόνῃ. Τὴν Ἑκάτην δὲ καὶ τὴν σελήνην ἐπικαλεῖται ὡς νυκτερινὰς θεὰς, καὶ τὰ κατὰ τὴν νύκτα πραττόμενα ἐφορώσας. Ἑκάτη καταχθονία καὶ σελήνη ἡ αὐτὴ ἐστὶ. Χθονία μὲν, ὡς γινομένη ὑπὸ τὸ κάτω ἡμισφαίριον· σελήνη δὲ, ὡς τὸ ὑπεράνω λάμπουσα. Schol. in Theocrit. Id. ii. l. 12. apud Gaisford. Poet. Minor. Lipsiæ, 1823. Compare Tzetzes, Schol. in Lycophr. Müller, Lipsiæ, 1811, l. 1180. Servius in Virg. Æn. vi. l. 118. Mythogr. Vet. ii. 15.

¹⁸ Various fanciful interpretations have been given of the triple figure of Hecate, see Servius in Virg. Æn. iv. l. 510, and of her attributes, see Scholiast on Theocritus in the passages already cited.

¹⁹ See Musée. Nap. tom. i, pl. 24, 25, 27, 33.

that a lyre was originally held in the left hand from a comparison of this figure with that of Terpsichore above mentioned, and with a similar figure of a Muse in the collection of the British Museum. On the plinth is inscribed the word ΕΥΜΟΥΣΙΑ, but from the forms of the letters it is probable that this word was added at a time long posterior to that of the statue. The word *εὐμουσία* indeed is generally used by the poets to express musical elegance and grace, and does not appear to have been personified.

Height 1 ft. 7 in.

Fig. 3. HERCULES.

A small statue of Hercules sitting upon a rock, which is partly covered with the skin of the lion. He is represented as of advanced age. The arms are modern; the left which rests upon the club is properly restored, but the right which is holding apples should either have rested upon the rock as is the case with a similar figure represented on the medals of Antiochus II.²⁰ and of Al-laria,²¹ or should have held a patera in conformity with another figure of Hercules which occurs on a coin of Amastris²² in Paphlagonia; the hair is bound with a long fillet.

Height 1 ft. 8 in.

²⁰ Pellerin, *Recueil de Médailles de Rois*, pl. viii. fig. 1, 2.

²¹ Formerly placed under Lacedæmon, Dutens, *Explication de quelques médailles Grecques et Phéniciennes*, p. 37, pl. 1, fig. 9; Eckhel, *Doct. Num. Vet.* ii. p. 279; for its attribution to Allaria, see Newton, *Numismat. Chron.* vii. p. 114.

²² Patin, *Imperatorum Romanorum Numismata ex ære mediæ et minimæ formæ*, p. 189, edit. 1697.

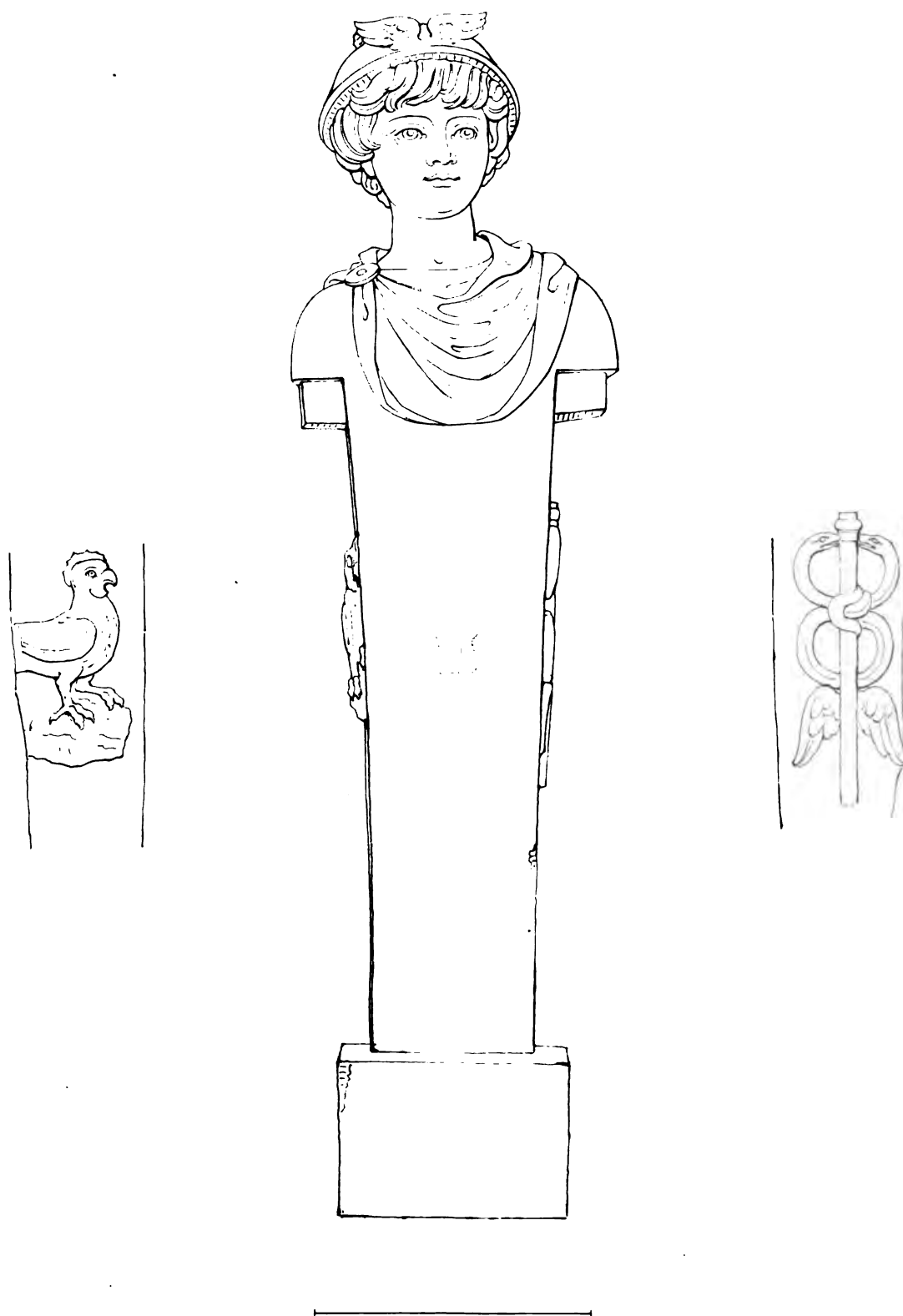


PLATE XLII.

TERMINAL BUST OF MERCURY.

" A Terminus of a youth, apparently about nine years of age, in the character of Mercury. This Terminus has the addition of the shoulders, the head is covered with the winged petasus, and the Cock and the Caduceus, attributes of Mercury, are seen at the sides of this Terminus. The chlamys is fastened over the right shoulder. The youth who is thus accompanied by the attributes of Mercury was placed under the protection of that deity, and the following dedicatory inscription will prove that it was customary for parents to adopt this mode of imploring the favour of Mercury in behalf of their children.

TIBI · O · IOVIS · NVNCIE
 CALLISTRATVS · CEPHISSIENSIS
 DICAT · TUAE · IMAGINIS · STTVAM ·
 AD · SUAE · AETATIS · FORMAM · EFFICTAM ·
 O · REX · GRATIFICANS · PVERVM ·
 APOLLODORI · PATRIAMQVE · SALVA." ¹

The head has been broken off and joined again, and there is not any doubt of the head and the plinth having originally belonged to each other ; part of the drapery in front has been restored. It was found near Frascati in the year 1772.

Respecting the practice of erecting such statues, Mr. Millingen gives a sufficiently detailed statement in his *Ancient Unedited Monuments*.²

¹ Combe's MS. notes.

² Lond. 1826, p. 18.

“The custom of representing Hermes or Mercury, by a head placed on a cube or quadrangular pillar of wood or stone, is generally known. It was so frequent at Athens,³ that the name of Hermes became generic, and was applied to all figures of this kind, though the heads were of other divinities or personages. These Hermæ were placed in great numbers before the doors of temples, and of private houses,³ at the corners of streets, on the high road, and as landmarks in the country, from which last use, their name of terminal is derived. They were held in extreme veneration as objects of worship, sacrifices and libations were daily offered to them, and the severe punishment inflicted on Alcibiades, and many of the most illustrious citizens for a pretended violation of them, is well known.

The singular form of these figures was derived from the Pelasgi, during the time they inhabited Attica.⁴ It was retained in all the Pelasgic settlements, especially at Samothrace, where the mysteries established by them were celebrated. Casmilus or Mercury, chief divinity of these mysteries, was represented in a similar manner, for motives communicated only to those who were initiated. Antiquaries have endeavoured to account for the origin of terminal figures in an ingenious manner.⁵ They suppose that in the earliest state of society, those who wished to represent the divinity under the human form, finding it too difficult to model or carve the entire figure, confined themselves to imitating the head only, which they added to the square stones or logs of wood, which formed the first objects of worship. But this hypothesis, however specious,

³ Pausan. lib. i. cap. 17., lib. iv. cap. 33. From the number of these square Mercuries, a street of the Agora leading to the Pœcile, was called Hermæ. One of these seems to have been particularly celebrated, and the prototype of which copies were in high request.—The carving of Hermæ afforded occupation to an umber of artists, who, in consequence, were called Ἑρμογλύφοι. Lucian, Somn. cap. 2.

³ Suidas, V. Ἑρμῶν.

⁴ Herodotus, lib. ii. cap. 51.

⁵ Winckelmann, Storia della Arte, tom. i. lib. i. p. 17. Visconti, Museo Pio Clem. tom. vi. Prefaz.

is contradicted by the experience derived from ancient history and monuments, as well as from the accounts of travellers who have visited countries where civilization had made little progress. The first terminal figures were of Mercury, and probably, for a long time appropriated to him solely ; afterwards, illustrious personages, statesmen, poets, philosophers and orators were represented in the same manner. There are also, though perhaps of a more recent epoch, terminal figures of Hercules, Bacchus, Minerva,⁶ and other divinities distinguished by their respective emblems."

Height 4 ft. 11 in.

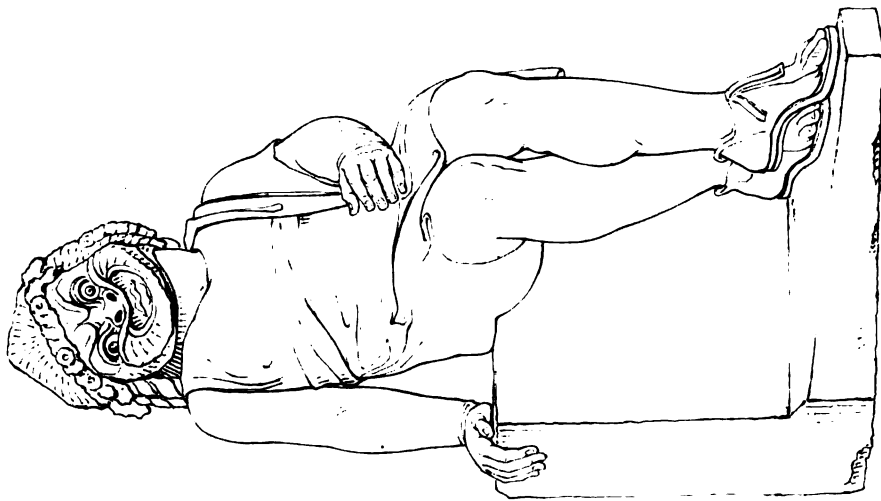
⁶ Cicero ad Attic. lib. i. Epist. 4, 10.

PLATE XLIII.

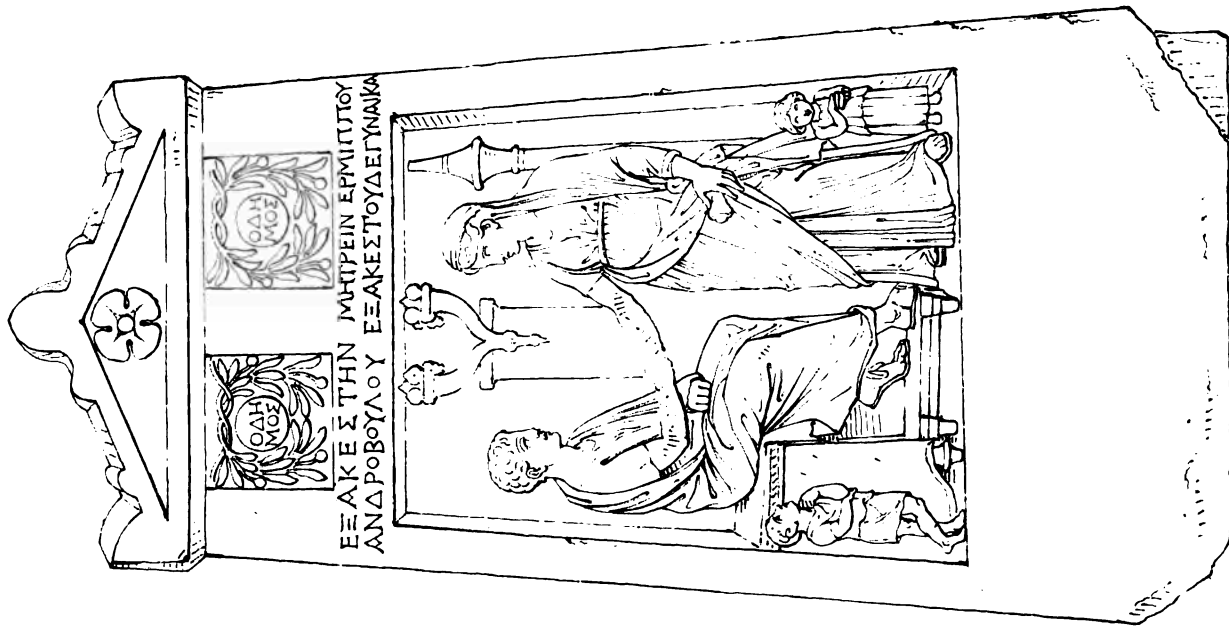
Fig. 1. SCENIC FIGURE.

A small scenic figure sitting upon a square plinth. The face is covered with a comic mask, having the features of a satyr, except the mouth, which is widely open, with the sides expanded in the form of a conch, in order to admit of a freer passage of the voice. The hair is bound with a wreath of flowers, and falls in three straight locks on each side. He is clothed apparently in a tunic which fits close to the body, furnished with sleeves, and terminating in braccæ or anaxyrides. Over this he wears the exomis, a kind of tunic without sleeves exposing part of the shoulders which was worn by slaves and was of a white colour; over this again he wears a very short peplus, adjusted after the manner and possibly in satirical imitation of the toga. The feet are clothed in the soccus, which incloses all the ankle and foot, except the extremities. This figure is seated upon a square plinth, on the edge of which is placed his right hand to assist in supporting the body, which leans rather backward; the feet are crossed one over the other. There are a few figures of this description in various cabinets,¹ and as they agree with each other in the position of the body and movement of the limbs, they all probably represent some popular character of the Roman Stage. They are good types of Davus and his fellows.

¹ See Venuti, *Monumenta Matthæiana*, tom. i. tab. 99, and a bas relief, Museo Borbon. iv. tav. 24, where the costume of these figures is contrasted with the long dress of their masters.



Hierbold del.



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London. Published 1845 by the Trustees of the British Museum.



Hierbold del.

The legs of this figure from the knees to the ancles, and the fore part of the right arm to the wrist have been restored. It was found in the Villa Fonseca on the Cælian Hill, with several other pieces of good sculpture, in the year 1773.

Height 2 ft.

Fig. 2. JUPITER.

A small statue of Jupiter seated upon a throne which is furnished with arms and a high back. He is clothed in a tunic with short sleeves scarcely reaching to the elbow, over which is an ample peplus with one end placed upon his left shoulder, while the greater part being brought round the back rests upon his lap and covers the whole lower part of his body. A filletted diadem surrounds his head, and on his feet which are upon a footstool he wears open sandals. Both the arms of this figure are modern; the left is properly restored as in the act of holding a spear, a small portion of which is still remaining. It is probable however that the right arm did not originally hold the thunderbolt, but was directed downward, in the same manner as is observable in the figures of Jupiter Serapis, which are represented on many of the coins struck by the Roman Emperors in Egypt.² The Cerberus placed on the right of the chair, and the eagle standing on the other side shew that he is here represented in his twofold character as king both of the upper and lower regions.

In the Roman period the union of two or more divinities in one personification was by no means uncommon, and such a combination as this monument exhibits seems indicated by the names Jupiter Stygius, Tartareus, Infernalis, used as synonymes of Pluto by Roman writers.³

² Zoega, *Numi Ægyptii Imperatorii*, tab. viii. fig. 6, et tab. xvi. fig. 6.

³ Compare Ovid. *Fast.* v. l. 448. Virg. *Æn.* iv. l. 638. Seneca, *Herc. Cæt.* l. 1706.

This statue was purchased by Mr. Towneley at Rome in the year 1773.

Height 2 feet.

Silius Ital. i, l. 386. Apul. Asclep. xxvii. Valer. Flaccus, i, l. 730. Prudent. adv. Symmach. i, l. 388. Sophoc. Œd. Colon. l. 1606. Suidas, v. *Χθονίαç Βρονράç*. Hymn. Orphic. ad Plut.

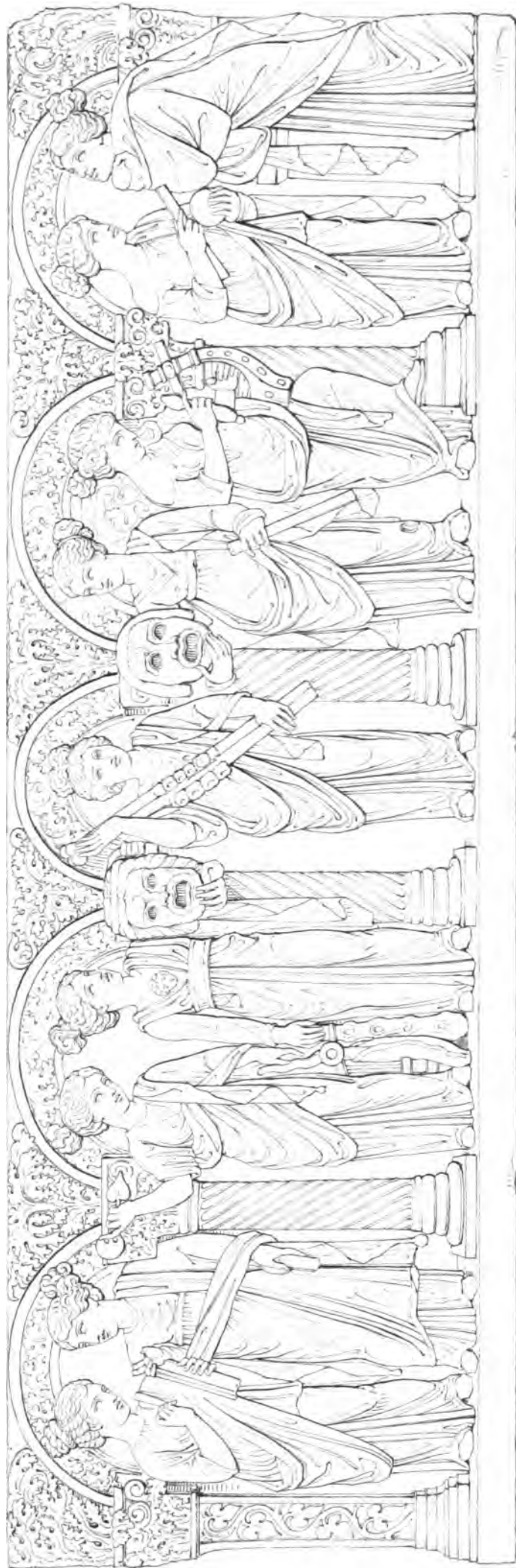


PLATE XLIV.

THE MUSES.

The front of a sarcophagus representing the nine Muses with their respective attributes, standing underneath an arcade consisting of five arches, the soffits and the spandrils of which are richly ornamented with foliage. The arcade is supported by four spiral fluted columns, and, at the extremities, by two pilasters; the one which is visible being decorated with the vine creeping up the front. The central arch is smaller than the rest, and is occupied by only one Muse, while in each of the other arches two Muses are placed. The Muses are in the following order; in the first arch commencing opposite the left hand of the spectator are Calliope and Clio, but it is somewhat difficult to distinguish one from the other, as both are represented holding tablets or rolls. Calliope is probably the first, as she has most frequently precedence in the arrangement of the Pierian sisters, and is also very frequently represented in the act of writing or preparing to do so. She presided over Heroic poetry, and is here represented in the act of recording some memorable event, while her sister Clio to whom was assigned the protection and encouragement of Historical composition appears prepared to recite some favoured production. In the next arch are Erato¹ the muse of Lyric poetry holding in

¹ Called Terpsichore by M. Gerhard who has described this monument in his article, *Ueber ein Musenrelief des Königl. Museums zu Berlin*, *Archäologische Zeitung*, July, 1843, but there appears to be great difficulty in distinguishing between these two Muses.

her right hand a plectrum, in her left a lyre which rests upon the ground, and Melpomene the Muse of Tragedy, holding the club and the tragic mask. In the centre arch stands alone Euterpe, who presided over music, holding the double tibia. In the next arch are Thalia the Muse of comedy, holding the pedom and the comic mask; and Terpsichore who presided over dancing and is tuning her lyre. In the last arch are Urania the Muse of astronomy, pointing with a radius to a globe held in her left hand, and Polyhymnia who presided over mythology, leaning over a column, and completely enveloped with drapery with the exception of the head alone. The Muses are perhaps thus arranged here for the sake of the composition. The central figure with the double tibia slanted, and flanked by columns on which masks occupy the place of the capitals, gives a certain symmetrical balance to the whole group.²

This piece of sculpture is in good preservation, but is the production of a period when art was rapidly declining, probably towards the latter end of the third century. It was purchased from the Villa Montalto at Rome.

Length 7 ft. 6 in. Height 2 ft. 6 in.

² In the article cited, note 1, twenty-three other monuments similar in subject are enumerated by M. Gerhard, who considers that the Muses are arranged in this bas relief so as to contrast their several natures and functions, each pair being opposed to the corresponding pair on the other side. M. Gerhard further thinks that the motive of the whole composition on this and other sarcophagi was sepulchral, and intended to allude to the life and character of the deceased person.



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London. British B. by the ar.

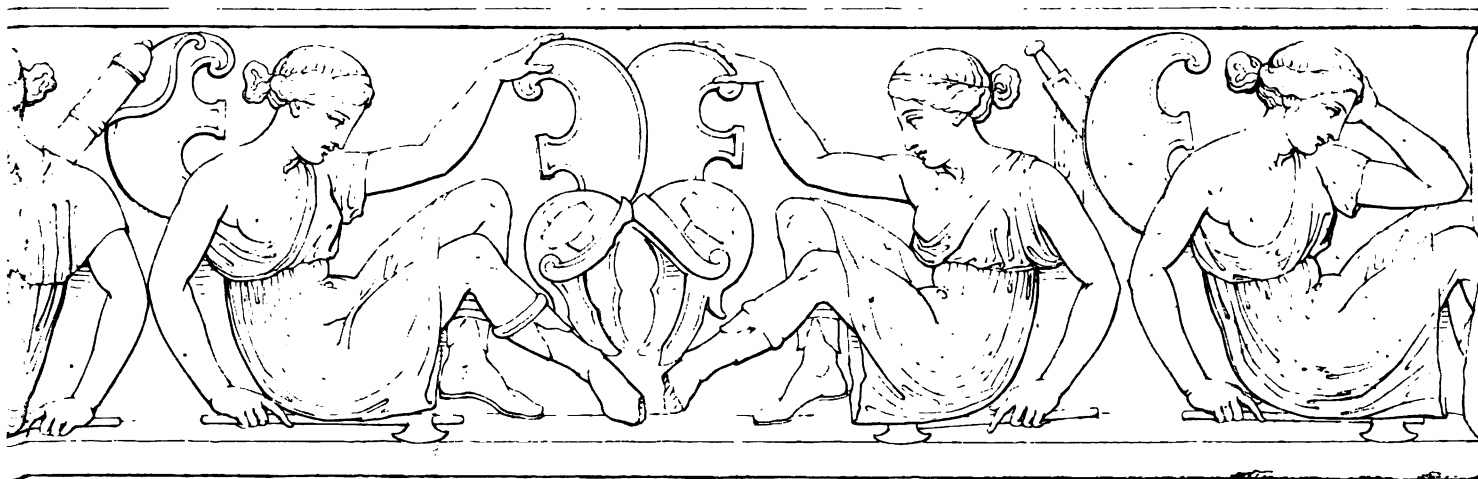


PLATE XLV.

GROUP OF AMAZONS.

The front of a sarcophagus representing a group of Amazons sitting upon the ground ; each resting upon one hand which holds a bipennis. In the centre of the composition is a shield with a bow and quiver apparently suspended from the wall. On either side are two Amazons having between them a sort of trophy consisting of two helmets and two peltæ, upon which each rests a hand. Behind the outer Amazon of each of these pairs is suspended a shield and sword in its sheath ; and the composition at each end is closed by an Amazon resting her head upon her hand in an attitude of grief, with a shield, battle-axe and helmet before her. One end however of the sarcophagus has, by some former owner been cut off to fit it into some particular space, and the symbols and legs of the Amazon do not appear in the plate ; the piece however has been discovered, and the parts will be reunited when the objects are arranged in the new building of the Museum. Each Amazon has her hair plaited along the sides of her head and collected into a knot behind ; they are clothed in a tunic of rather scanty dimensions, bound round the waist with a zone, drawn off the right shoulder leaving one breast exposed. On the legs are boots of soft leather, turned back at the top and twisted round the calves like those worn by the riders on the frieze of the Parthenon. This group is nearly identical with the bas relief on the lid of a sarcophagus in the Museum Capitolinum,¹ the front of which is orna-

¹ iv. tav. 23.

mented with a combat of Greeks and Amazons, and it is therefore probable that the monument before us belonged to a similar sarcophagus, and that on both the design of the lid is a continuation of that of the front and represents the Amazons reposing after the contest. The Amazonomachiaë or battles of the Amazons formed a favourite subject in antient art, see *Museum Marbles*, iv. p. 152, and are seen on several other extant bas reliefs from sarcophagi, all probably of Roman times.²

This bas relief was purchased from the Camaldoli, near Frascati.

Length 5 ft. 9 in. Height 1 ft.

² To the monuments there quoted we may add the bas reliefs on the tomb of Mausolus at Halicarnassus, engraved, Dalton, *Antiquities and views in Greece and Egypt*, and those from the frieze of the temple of Diana Leucophryne at Magnesia on the Mæander, Clarac, *Musée de Sculpture*, ii. 117, see Müller, *Archäologie der Kunst*, p. 663.

³ See one engraved, Bouillon, *Musée d'Antiques*, ii., bas reliefs, another in the Louvre, engraved, Clarac, *Musée de Sculpture*, ii, pl. 117, A. B, another has been recently brought from Sidon to this country by Mr. Grove, and in the Museum is the fragment of a bas relief from Bryseæ in Laconia, *Synopsis*, 1845, p. 88, Room xi. no. 6, part probably of a sarcophagus; see also Clarac, *Mus. de Sculpt.* pl. 117.



D
SALVS
ALVANO
QVIVIXIT
MITIVSA
RATIONI
CVM
TIA:CAE
CONF
F

B



PLATE XLVI.

CUPIDS AND ARMOUR.

The bas relief engraved in this plate has been the front of a sarcophagus. It represents eight Cupids carrying off various pieces of armour. Two are occupied in placing a helmet upon a square column or cippus, another carries a sword, another a spear, two others are endeavouring to raise a cuirass, while two more are engaged in displaying a shield, supported upon two cornucopiæ, or perhaps upon a stool, the two front legs of which are in the form of cornucopiæ. The shield is inscribed,

D · (iis) M(anibus)
 SALLVSTIO · C(aii) F(ilio) IASIO
 ALVMNO · SVO · B · (ene) M · (erenti)
 QVI VIXIT · ANN · (os) V · DO
 MITIVS AVG · (usti) N · (ostri) DISP · (ensator)
 RATIONIS · MON · · · · ·
 · · · · · CVM · SALLVS
 TIA · CAELIA N(onni) F · (ilia)
 CONIVGE · SVA ·
 FECER · (unt).

To the infernal Gods, Domitius, steward of the (mint ?) expenditure of our Emperor, with his wife Sallustia Cælia the daughter of N—— have made this to their well deserving foster child Sallustius Iasius, the son of Caius, who lived five years.

Underneath the shield are the letters B · M · which appear to have been cut at a later period.

There are some difficulties in the way of a correct interpretation of the inscription arising from the abbreviations of the words and the uncertainty of the proper names. The insertion of the father's name between the two names of the son, is very unusual, but does sometimes occur. There is authority for interpreting AVG. N. DISP. as Augusti nostri dispensator in an inscription published by Gruter.¹ MON may probably be intended for monetæ, although no instance of such an expression or such an office has been actually discovered. The interpretation of NE is more conjectural than could be desired, for these letters are not separated from each other or from the previous word by any stop or mark, and more resemble NE. The name would then be Cæliane which is scarcely admissible, and therefore as marks are, in ancient inscriptions, very carelessly inserted and omitted, and as upon this monument in particular it is very difficult to distinguish by its form an E from F the above interpretation has been hazarded.

The figures carrying armour have been frequently called Genii, but it is more correct to style them Cupids. They are frequently represented in ancient art thus employed,² and in his description of the marriage of Alexander and Roxana as painted by Action, Lucian³ mentions a group of Cupids playing with the armour of Alexander as part of the composition, and further states that the artist thus expressed the martial character of the monarch in typical association with his love for Roxana. The motive of the monument before us may very possibly have been somewhat similar. The arrangement of the hair upon the top of the head is peculiar to Cupid. The practice of writing inscriptions on shields was by no means uncommon among the ancients, and the

¹ Gruter, xviii. 7.

² See Museum Marbles, pt. i, pl. 6. Clarac, Musée de Sculpture, pl. 187. Labus, Museo di Mantova, iii. tavv. 43-4. Gall. di Firenze, Ser. iv. vol. 1, pl. 30-1.

³ 'Ετέρωθι δὲ τῆς εἰκόνης, ἄλλοι ἱρωτεῖς παίζουσιν ἐν τοῖς ὅπλοις τοῦ Ἀλεξάνδρου.

custom was adopted with a view to do honour to those whose names were thus inscribed. The names of the Ephebi of Athens, under Alcamenes, are engraved on a marble shield,⁴ of a date not earlier than the time of the Antonines. The shield which was dedicated to Nero by the Equestrian Order, and which is found on the reverse of a silver coin of that Emperor had the following inscription on it, EQVESTER ORDO PRINCIPI IVVENT, and many other examples of a similar kind may be seen on the reverses of Roman Imperial coins.⁵

This sarcophagus found at Tusculum was formerly in Cardinal Passionei's Hermitage at Camaldoli, near Frascati, and has been published, not quite correctly, Orell. Inscript. Latin. Sel. Collectio, Turici, 1828, i. p. 504, no. 2915, c. 9.

Height 1 ft. 3 in. Length 5 ft. 7½ in.

δύο μὲν τὴν λόγχην αὐτοῦ φέροντες, μμοῦμενοι τοὺς ἀχθοφόρους, ὅποτε δοκὸν φέροντες βαροῖντο. ἄλλοι δὲ δύο, ἓνα τινὰ ἐπὶ τῆς ἀσπίδος κατακείμενον, βασιλέα δῆθεν καὶ αὐτὸν, σύρουσι, τῶν ὀχάνων τῆς ἀσπίδος ἐπιλημμένοι. εἷς δὲ ἐς τὸν θώρακα ἐσελθὼν ὑπτιον κείμενον, λοχῶντι ἔοικεν, ὡς φοβήσειεν αὐτοὺς, ὅποτε κατ' αὐτὸν γένοιτο σύροντες. Οὐ παιδιά δὲ ἄλλως ταῦτά ἐστιν, οὐδὲ περιεργασταὶ ἐν αὐτοῖς ὁ Ἀετίων, ἀλλὰ δηλοῖ τοῦ Ἀλεξάνδρου καὶ τὸν ἐς τὰ πολεμικὰ ἔρωτα, καὶ ὅτι ἅμα καὶ Ῥωξάνης ἦρα, καὶ τῶν ὀπλων οὐκ ἐπελεληστο. Herodotus sive Aetion, c. v, of this passage there is a paraphrase in Iambic metre by Manuel the Ephesian, Cramer, Anecdota Græca, Oxon. 1839, i. p. 43.

⁴ Museum Marbles, pt. ii. pl. 36.

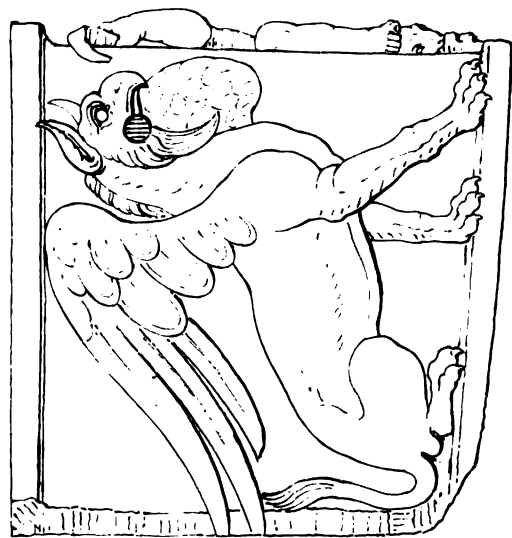
⁵ A golden shield, inscribed with a panegyric was dedicated to Augustus by the senate and people of Rome, see Mon. Ancyr. published by Franz, Archäologische Zeitung, Jan. 1843.

PLATE XLVII.

CUPIDS DISPLAYING A PORTRAIT.

A sarcophagus; in the centre is a shield or medallion, containing a bust, front face, of an elderly man, clothed in the toga, supported by two flying Cupids. Towards the extremities of the front of this sarcophagus are two other winged boys, each of whom is holding a diadem, apparently composed of two strong bands twisted together in the middle having been passed through two beads at each end. At each lower corner, under one foot of each of these boys is a rabbit¹ at the mouth of its burrow feeding upon fruit. These two boys have not the hair raised in front, or twisted along the top of the head as is usual in figures of Cupid. Underneath the medallion and its supporters are various symbols of Bacchus. In the centre three masks, of a goat, of Bacchus, his head entwined with vine leaves and fruit, and of Silenus; on one side of these are a lighted torch and a recumbent goat; on the other, the sacred cista partially open, out of which a snake appears ready to emerge, and is playing with a panther. The bust is probably a portrait of the person whose remains were once deposited within the sarcophagus, and the Bacchic emblems under-

¹ This animal which is generally described by Archæologists as a hare is associated with Bacchic symbols on a bas relief engraved, Zoega, *Die Antiken Basreliefen von Rom*, pl. xxv. but its presence there or on sepulchral monuments such as the one before us has not been satisfactorily explained. See Welcher, *Nachtrag zur Trilogie*, p. 237, also Gerhard, *Auserlesene Vasenbilder*, p. 186, who supposes that the hare eating fruit is a symbol of the calm repose enjoyed after death.



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neath may have reference to the character, tastes or profession of the defunct; it would not however be safe to assert that all the symbolic decorations on the sepulchral monuments of the ancients had direct reference to the past life of the persons for whom they were constructed; indeed from the statement of Passeri,¹ that he had seen at Rome several ancient sarcophagi with the medallion or shield left blank and unfinished, but prepared apparently for sale for any persons who might think fit to appropriate them to the memory of a deceased friend, the contrary might rather be inferred. This practice of decorating sarcophagi with Cupids supporting medallions bearing inscriptions, portraits, or other decorations, seems to have been very usual with the ancients. The preceding plate represents one with an inscription; and in the Louvre and Italian Museums many specimens are to be found.² From the workmanship of this monument and general character of the portrait, it may be assigned to a period somewhat posterior to that of the Antonines.

Each end of the sarcophagus is ornamented with a gryphon seated. The sculpture about the mouth of each of these animals is somewhat injured by the insertion of a metal staple; for what purpose is not apparent, but it was evidently no part of the original design.

This monument was formerly in the Burioni villa near the Salarian gate of Rome.

Length 6 ft. 10 in. Height 1 ft. 8 in. Width 2 ft. 9 in.

¹ Passer. *Picturæ Etrusc.* iii, p. 45, see Welcker's note on Zoega, *Die Antiken Basreliefe von Rom.* p. 212.

² Clarac, *Musée de Sculpture*, pl. 181, 191, 192.

PLATE XLVIII.

THENSA.

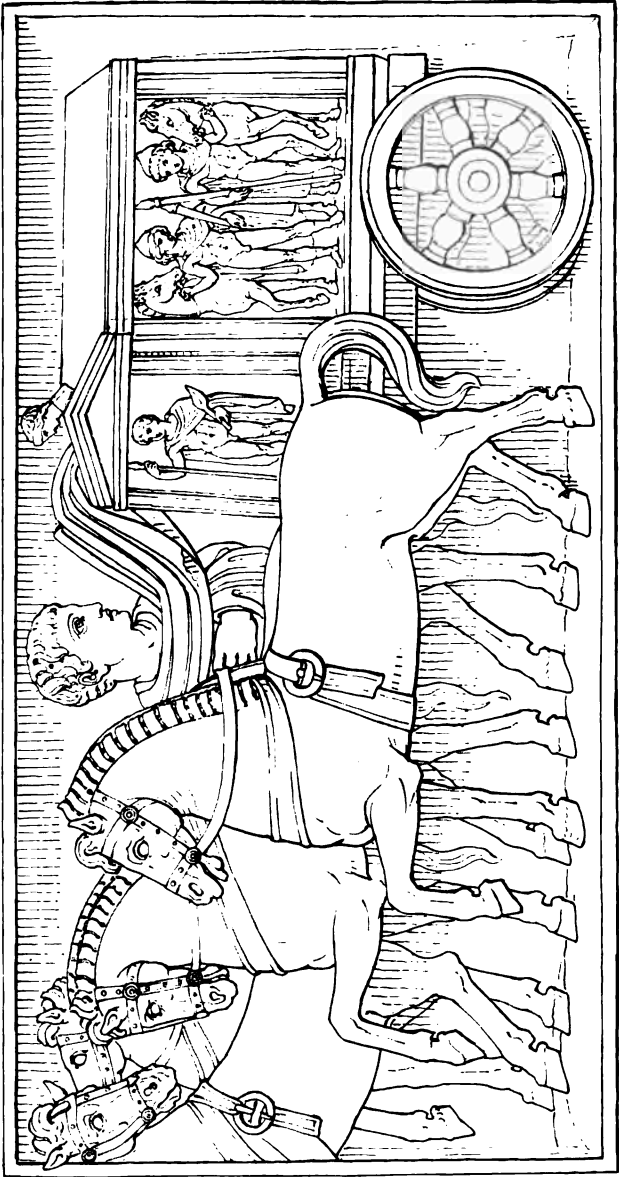
This bas relief, which was part of the front of a sarcophagus, represents a thensa or car for carrying the figures and symbols of the Gods in processions, drawn by four horses. The body of the car is in the form of a shrine, on the front pannel of which is a standing figure of Jupiter Conservator, with a spear in his right hand, in his left a thunderbolt, and the chlamys suspended from his shoulders, as he is very frequently represented on Roman Imperial coins. On the side pannel are represented the Dioscuri with their horses.¹ Over the pediment which, like the lid of a sepulchral urn, is in the form of a pointed roof, appears a small bust. The man who guides the horses is on foot. This monument though of little merit, as a work of art, is interesting on account of the subject. Such a car frequently occurs on gold and silver coins of Roman Emperors,² and probably formed part of the procession at their funeral obsequies. It has been thought to be a *carpentum*,³ such as was consecrated in honour of a deceased Empress, but it differs in form from that of Agrippina the wife of Germanicus on her medallion,⁴ which has an arched roof, is open in

¹ On a very fine specimen of the medallion of Agrippina in the Hunter collection at Glasgow, these figures occupy the same place on the side pannel of the *Carpentum*.

² Of Augustus, *Thesaur. Morell. i.* p. 178, fig. 9, p. 306, fig. 1; of Claudius, *ibid.* p. 10, fig. 17, p. 19, fig. 15; of Vespasian, p. 277, fig. 39.

³ Ginzrot, *Die Wagen der Griechen und Römer*, i, 51, 55. *Smith's Dictionary of Greek and Roman Antiquities*, *Carpentum*.

⁴ Eckhel, v. p. 213, *Thesaur. Morell. i.* p. 535, fig. 15, compare the coins of Livia,



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front, and is drawn not by four horses but by two mules. It must however be confessed that notwithstanding the learning bestowed upon the question by the authors we have cited, and by Scheffer, *de Re Vehiculari*, c. xxiv, there is great difficulty in defining with accuracy, the meaning of these two terms, and they appear to be used indiscriminately by Eckhel in his description of the coins above quoted.

The sculpture of this bas relief appears to be of about the time of Severus. It has been much restored. The wheel of the car, the near fore legs of the horses, the head and body of the leading horse are modern. The restorations were executed by Antonio Vinelli, a Roman sculptor, of whom it was purchased in 1773.

Height 1 ft. 7 in. Length 2 ft. 11 in.

ibid. i, p. 475, fig. 2, the Imperial Greek coins of Ephesus on which a similar *carpentum* is represented with the inscription ΑΙΗΝΗ, and others cited by Eckhel, v, p. 150.

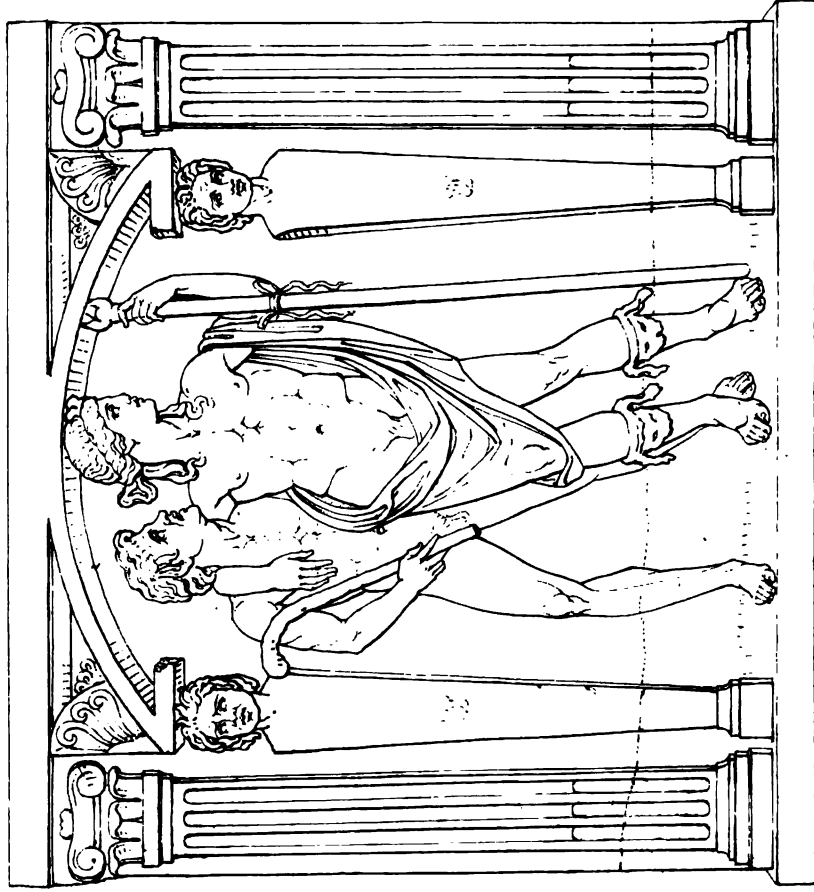
PLATE XLIX.

1. BACCHUS AND SATYR. 2. CÆNA FERALIS.

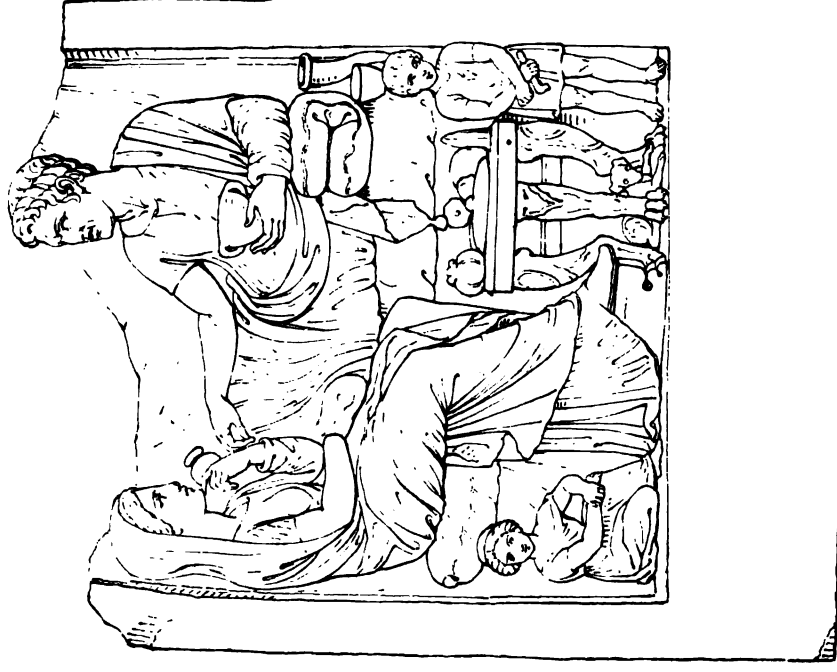
Fig. 1. A fragment of a sarcophagus representing Bacchus with a thyrsus in his left hand, and supported by a Satyr, round whose neck he has thrown his right arm. Bacchus appears to be in a state of inebriation, requiring all the support he receives. His hair is arranged in a delicate and effeminate manner, twisted round the head and tied behind, whence some luxuriant ringlets fall upon his shoulders, his peplus, passing round the body, hangs low in front, and has the ends resting carelessly upon his left arm. His legs are clothed in boots of leopard's skin, the face of the animal decorating the front. The thyrsus has two small snakes tied to its handle. The Satyr is entirely unclothed and holds the pedom in his right hand. Both these figures are standing underneath an arch which is supported on either side by the terminus of a Satyr, and the whole is placed in a portico supported by two fluted pilasters of the Ionic order. This kind of scene is represented very frequently upon ancient monuments, and has not any striking peculiarity to distinguish it from various similar groups. The restoration of the base of this monument intersects the legs of the two figures by a line given in the plate.

Width 1 ft. 10½ in. Height 1 ft. 9 in.

Fig. 2. This is a fragment from probably a funereal stele, upon the upper part of which, now broken off, may have been the name of the deceased to whose memory it was erected. The scene re-



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presented upon this monument is probably the *cœna feralis* or sepulchral feast, which so frequently forms the decoration of these monumental stones ; there is not here anything in the treatment of the subject which is unusual, or which affords assistance in the elucidation of a series of monuments which have been very frequently discussed, but never in a manner perfectly satisfactory.¹ The principal figure is a male reclining upon a couch, resting with his left elbow upon a doubled cushion and holding in his hand a small cup. He is clothed in a close fitting tunic with very short sleeves ; over this the pallium covers his left arm and the lower part of his body ; behind him is a rhyton and a cup. Upon a stool at his feet is seated a female, probably his wife. She also wears a tunic with short sleeves, and the pallium which is drawn over the back of her head in the form of a veil. Her right hand rests upon her lap, her left is raised to her chin and holds what appears to be intended for a pomegranate. Her body rather reclines backward, and her feet are supported upon a low stool. Before these figures is placed a tripod table holding fruit and cakes ; behind the male figure are vases, near the female is a little girl seated upon the ground, and near the elbow of the male stands a boy with his hands hanging down crossed before him, and holding what appears to be a strigil. Beneath the table reposes a dog.

Width of base, 18 in.

¹ Museum Marbles, pt. ix, pl. 35.

PLATE L.

MARRIAGE.

This bas relief formed originally part of a large sarcophagus, and represents a marriage ceremony. At present there are only four figures remaining, but portions of others are still visible, and from similar monuments a probable idea may be formed of the whole composition. The Bride and Bridegroom are in the act of joining their right hands; he in his left holds a scroll, probably the marriage contract, *tabulæ nuptiales*. He is clothed in the tunic and pallium, and she is similarly attired, a portion of the pallium being drawn over the back of her head in the manner of a veil. Behind and between them stands Juno, whose province it was to preside over marriage,¹ and who is extending her arms over their shoulders as if in the act of bestowing the nuptial benediction. She probably formed the exact centre of this group, behind the Bridegroom stands a young man, the *pronubus* or groomsmen, and behind the Bride has stood a female figure, the *pronuba* or bridesmaid; this figure balanced the composition, but of it one hand only remains. Immediately in the centre of the front stood a figure with his torch, but of this scarcely more remains than the flame, this may have been either Hymen or the boy who usually bore a torch in the celebration of the Roman nuptials.² This bas relief seems to have formed part of a sarcophagus simi-

¹ This her office was expressed by the epithets *juga*, *cinxia*, *domiduca*, and *pronuba*, see Pitiscus, *Lexicon Roman. Antiq. Juno*.

² Rosini, *Antiq. Roman. Amstelodami*, 1685, v. 37, p. 436.

lar to that belonging to the church of St. Lawrence, on the Tivoli road near Rome, which is engraved in Bartoli, *Admiranda Romanarum Antiquitatum Vestigia*, tab. 58, and in Montfaucon, *L'Antiquité Expliquée*, tom. iii. pl. cxxx, but which is more correctly represented in Lumisden's *Remarks on the Antiquities of Rome*, pl. xi. p. 430. Upon the coin which was struck by Marcus Aurelius in commemoration of his marriage with the younger Faustina, and which has the legend VOTA PUBLICA there is represented a similar group of three figures.

Another sarcophagus, very similar in design but varying somewhat in the details, is in the Museum at Mantua,³ and is supposed to represent the marriage of Lucius Verus with Lucilla, daughter of Marcus Aurelius. In both these monuments the group resembling that now under consideration is at the extremity of the front opposite the right hand of the spectator, the larger part of the whole composition being occupied by the priest and other attendants preparing to celebrate a sacrifice.

This monument has been in some places restored. The upper part of all the heads, the whole head and niche of the pronubus; the feet and the lower part of the draperies of all the figures are modern. The style and character of the workmanship induce us to ascribe it to the time of the Antonines, but whether the subject is a general representation of a Roman marriage or the nuptials of a member of the imperial family it would not be safe to pronounce.

Length 2 ft. 9½ in. Height 3 ft. 3 in.

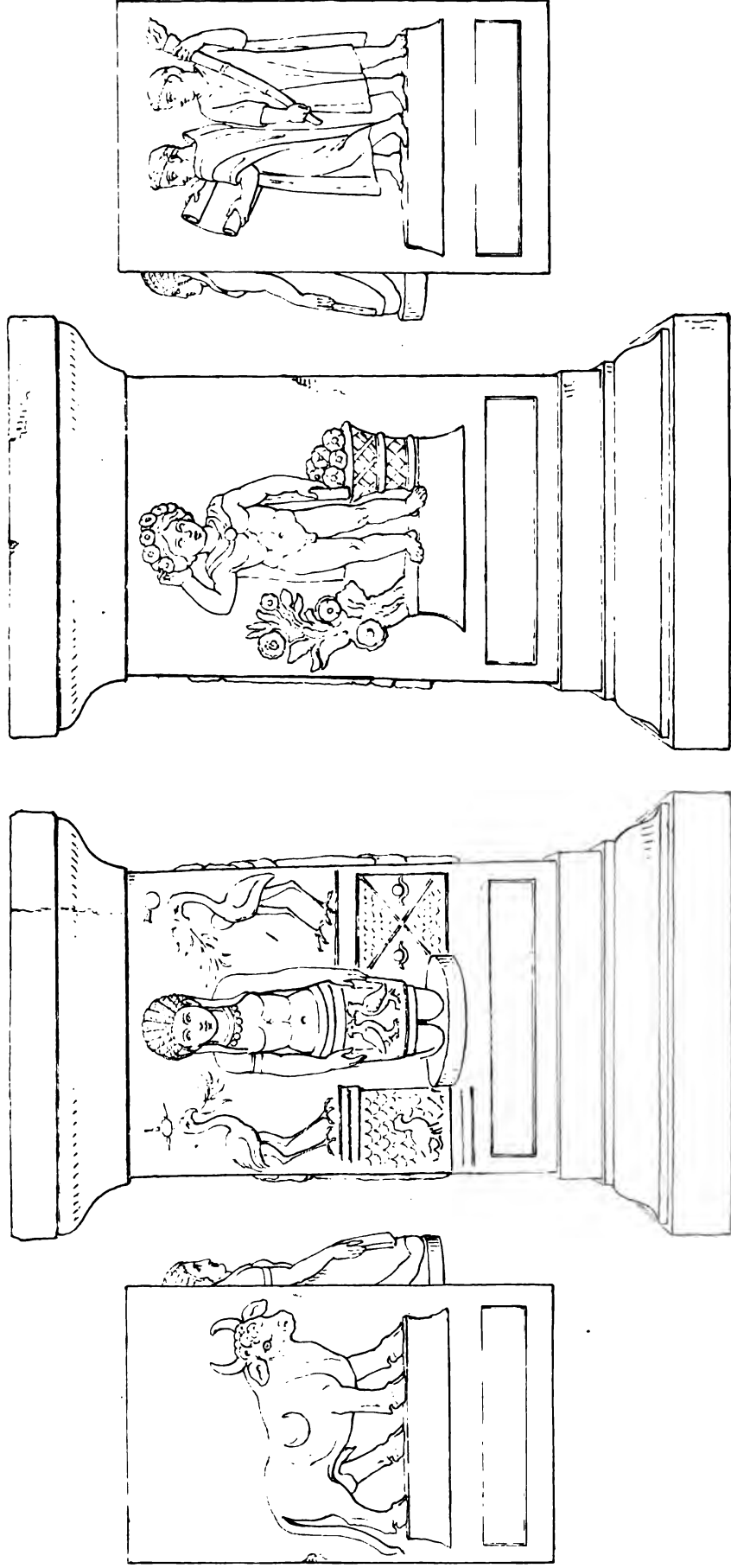
³ Labus, *Museo de Mantova*, vol. iii, tab. 53.

PLATE LI.

ALTAR.

A square altar of Roman workmanship, ornamented with figures imitative of Egyptian subjects, and having probably some reference to the worship of Isis. In front is a figure kneeling on both knees having the cleft upon the head, and the shenti round the loins, a collar round the neck, and bracelet upon the upper part of the right arm. With both hands is held a small rectangular naos or sacred cista, in which are two birds, probably intended for the Koucoupha or Hoopoe. At the other side of this figure is an Ibis standing upon a pedestal, holding in its beak a branch. Over the heads are two objects, certainly intended for Egyptian symbols, but not defined with sufficient accuracy to be ascertained. The pedestals are variously ornamented, but the objects appear to have been so ill understood by the sculptor, that it would be useless to attempt a description. In some parts of this composition an attempt is made to imitate the sunk relief of Egyptian art.

On the left side of the altar is the bull Apis, walking, having his side marked with a crescent, and his forehead with a triangle. On the right side of the altar are two men probably of the sacerdotal order, one is reading from a roll of papyrus, the other, bearing a torch, is the torch bearer frequently attendant upon the priest. On the back of the altar is a representation of Spring under the form of a youth, crowning himself with a wreath of roses, of which flowers a large basket stands at his left side, while at his right is a large rose tree. A short cloak, fastened upon his breast by a



round fibula, hangs down his back, and in his hand he carries what appears to be a staff. In treating of monuments such as the above, which were very frequently executed from the time of the Antonines to a much later period of the Roman Empire, it is useless to search into Egyptian monuments for an explanation of the objects represented, as the artists do not appear to have understood what they imitated, nor the worship intended to be symbolized.

This altar was purchased at the Odescalchi, now the Bracciano, palace at Rome. It is engraved in the Museum Odescalchum, tom. ii. tabb. 42, 43, 47, 50. In the same collection were also two other altars, of the same form and size, one with a figure representing Autumn, and the other with a figure representing Winter. The former is now in the British Museum and is described in the next article. It should be remarked that the Egyptians divided their year into three seasons; in this they appear to have been followed by the Greeks at one period. Among the ornaments which Phidias engraved on the throne of his Olympian Jupiter three seasons¹ were introduced, and in Winckelmann, *Monumenti Antichi inediti*,² are engravings of the figures of Spring, Autumn, and Winter, which are represented on the triangular base of a candelabrum in Cardinal Albani's Villa. In this division the season of Spring included the Summer, and it is in accordance with this idea, that the roses, which are in reality the production of Summer,³ are here introduced as the emblems of Spring. The seasons, though most frequently represented as females, sometimes appear, as in the present instance, in the character of the other sex; an example of this may be found on a brass coin of the Emperor Commodus, on the reverse of which the four seasons

¹ Pausan. v. 11, 7.

² Romæ, 1767, i. no. 47-8, described, ii. p. 58.

are designated by the same number of youths, each holding his respective attribute.⁴ Combe's MS. notes.

Height 1 ft. 11 in. Area of top 14 in. square.

⁴ See Mus. Florent. 1, tab. 36.

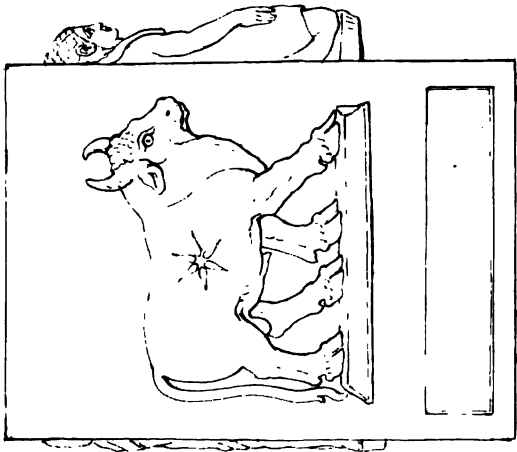
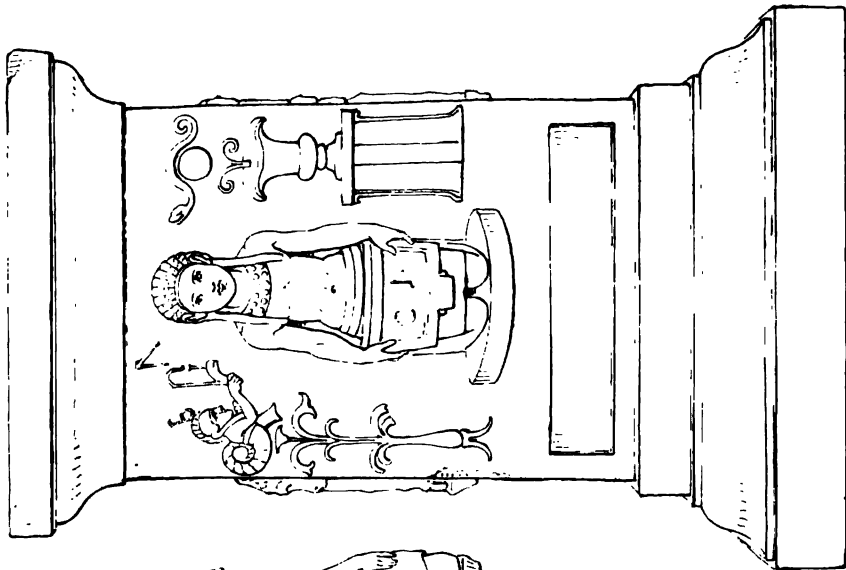


PLATE LII.

ALTAR.

Another Altar of a square form, of Roman work, representing Egyptian figures, and in general character resembling that of the preceding plate. On the front is a figure kneeling on both knees, having the cleft on his head, a collar round the neck, and the shenti round the loins; with both hands he holds before him a small naos, or shrine, inscribed with two characters perhaps intended for hieroglyphics. On one side of him is a candelabrum in form somewhat resembling a plant; over which is the upper part of a small human figure issuing from a ram's horn or perhaps a shell. On the other side of the kneeling figure is a tripod table upon which is a vase containing a plant, over which is an object intended to represent the Egyptian symbol of the globe and serpent. On the left side of the altar is the bull Apis, walking, having his side marked with a star. On the right side of the altar is Harpocrates, with his finger to his mouth, and a cornucopiæ in his hand, standing in a car drawn by two Hippopotami. On the back of the altar is a representation of Autumn under the form of a youth, holding some ears of corn in his right hand, and a sickle in his left; a basket or tub is placed at his side holding ears of corn. This is the altar mentioned in the description of the preceding plate as having been formerly in the Odescalchi palace, and is engraved in Bartoli, *Museum Odescalchum*. See plates 44, 53, 48, 51.

Height 2 ft. Area of top 14 in. by $13\frac{1}{2}$ in.

PLATE LIII.

Fig. 1. ALTAR.

A votive altar with the following dedicatory inscription to Bona Dea Anneanensis.

C · TVLLIVS · HESPER
ET · TVLLIA · RESTITVTA
BONÆ DEAE · ANNEA
NENSI · SANCTISSIM
DONVM
POSVERVNT

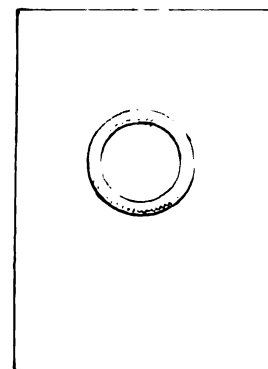
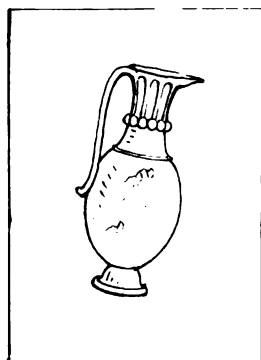
On the left side of the altar is a *præfericulum*, and on the right a *patera*. This altar was found on the banks of the river Anio, not far from Tivoli. The river Anio falls into the Tiber at a little distance from Rome. It was sometimes written *Anien*¹ and it is therefore probable that the word *ANNEANENSI*, in this inscription is used instead of *ANIENENSI*. This inscription is published by Orell, *Inscript. Latin. Collect.* no. 1516, from Donatus.

Height 1 ft. $7\frac{3}{4}$ in. Width of top 14 in. Depth $8\frac{1}{4}$ in.

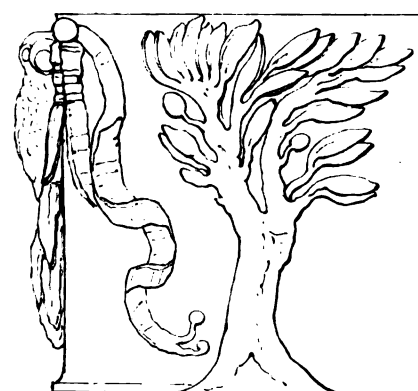
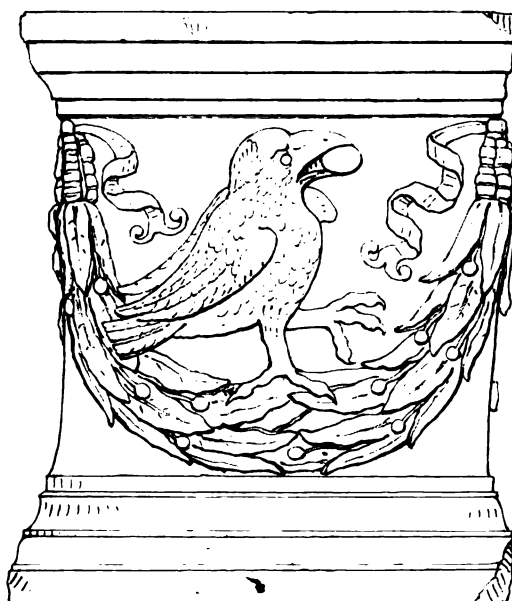
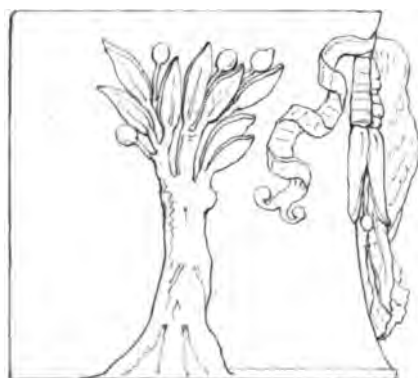
Fig. 2. ALTAR.

A votive altar, sacred to Apollo, as appears from the accompanying symbols. In front is a wreath or festoon of laurel leaves and berries, suspended from the corners of the cornice. Upon it

¹ Virg. *Æn.* vii. 683. Stat. *Sylv. lib. i.* 3, 20, and other authorities quoted by Nibby, *Carta d' interni di Roma*, p. 156.



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2

stands a raven with a berry in its mouth ; on each side of the altar is a laurel tree.

Height 1 ft. 5½ in. Width 13 in Depth 11 in.

Fig. 3. STELE OF EXACESTES.

A Greek sepulchral monument, with a bas relief and an inscription to Exaceses and his wife. The bas relief represents Exaceses as a young man, seated upon a chair without a back, a valance partially concealing its legs ; he is clothed in a tunic and ample peplus, with sandals upon his feet which rest upon a footstool. His right hand is joined to that of his wife who is standing before him. A little boy is introduced leaning against the seat of Exaceses, and a little girl, holding a small box, is represented standing near his wife. In the background is a column, on which a double cornucopiæ is placed, and near it another column of a circular form, in some degree resembling a candelabrum. Over this bas relief are two crowns of laurel, in the centre of each of which, upon a circular plate, is inscribed the words Ο ΔΗΜΟΣ. Under the first crown are these words ΕΞΑΚΕΣΤΗΝ ΑΝΔΡΟΒΟΥΛΟΥ, under the other crown the words ΜΗΤΡΕΙΝ ΕΡΜΙΠΠΟΥ ΕΞΑΚΕΣΤΟΥ ΔΕ ΓΥΝΑΙΚΑ.¹

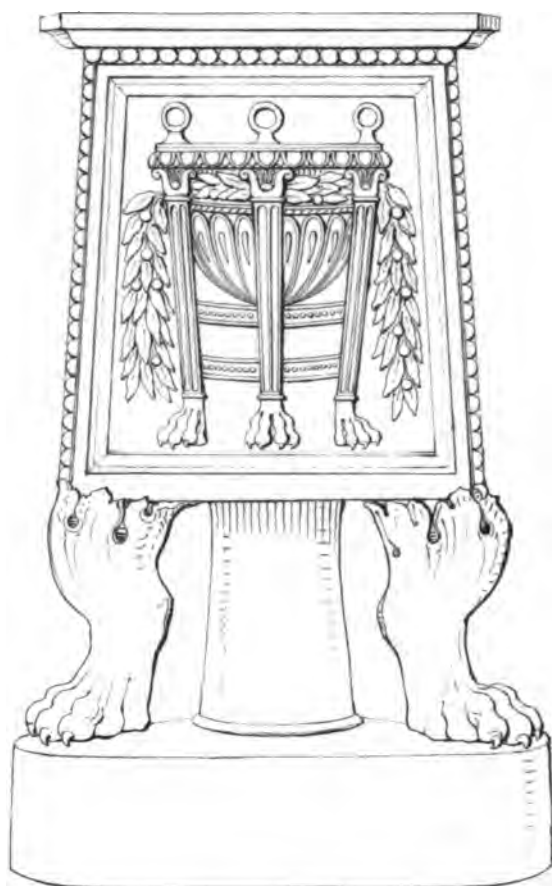
The word ΜΗΤΡΕΙΝ is a barbarous form of *μητέρα*. This kind of inscription was by no means uncommon for the purpose of recording an honour bestowed by the state upon individuals who had in any way merited such a distinction. In the Museum is an inscription found in Crete, recording that the Senate and the people had conferred a golden crown upon a person in honour of his conduct, and many such are to be found in Boeckh, Corpus

¹ See Letronne, *Revue Philologique*, i, p. 160. Franzius, *Elementa Epigraphes Græcæ*, p. 248, who cites from an inscription *μητέρα*, another barbarism. Boeckh. *Corpus Inscr.* no. 2729. Fellows, *Discoveries in Lycia*, p. 83.

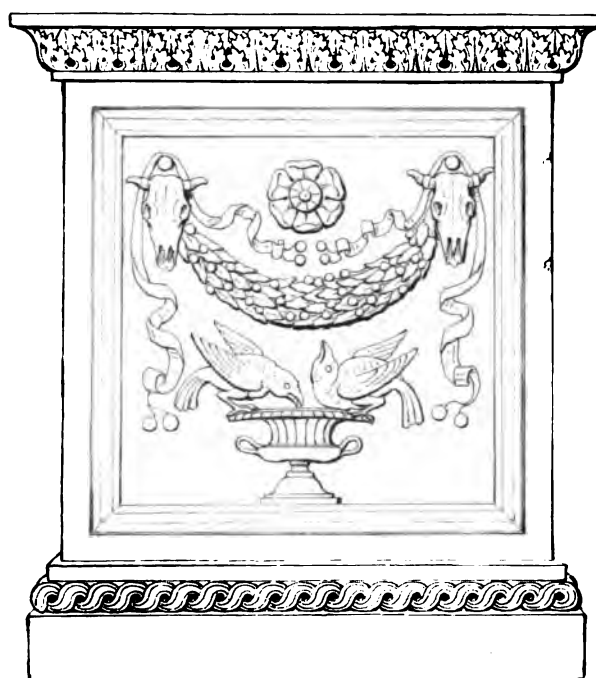
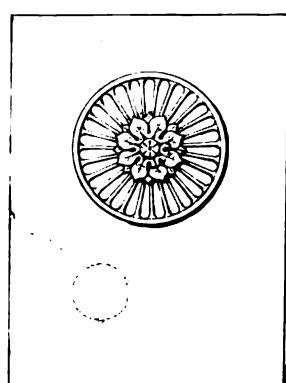
Inscriptionum. It is not known where the monument before us was discovered; it formerly belonged to Dr. Mead. It is described in his sale catalogue,² where however the inscriptions to the husband and to the wife are so blended together, that their signification is not only obscured, but completely lost.

Height 2 ft. 9 in. Width at base 1 ft. $4\frac{1}{2}$ in.

² Mus. Meadian. Pars Alt. p. 239.



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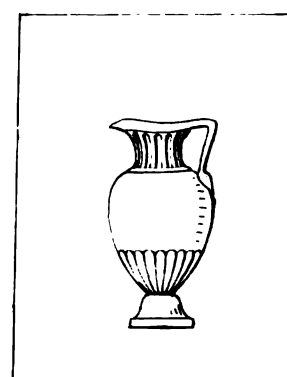


PLATE LIV.

Fig. 1. TRIPOD.

The triangular base of a candelabrum; it is supported at each angle by the leg of a lion, and in the centre by a plain circular block. The sides are ornamented by various attributes of Apollo. On one side is a raven turning its head back towards a laurel tree; on another side is a gryphon, seated, with its head turned back; on the third side is a tripod decorated with garlands of laurel.

This monument was purchased in a palace in the Strada Condotta at Rome.

Height 2 ft. 8 in. Width of side 15 in.

Fig. 2. ALTAR.

A sepulchral cippus, or ara, without any inscription. The plinth and cornice, which are modern, are both elegantly decorated. In front are two birds,¹ probably doves, perched upon the edge of a vase, out of which they are drinking; above them is a thick festoon or garland of laurel leaves, suspended by long and broad fillets from two skulls of bulls, between which is a large floral ornament. On one side of the altar is a *præfericulum*, and on the other a *patera*.

Height of ancient portion 1 ft. 5½ in. Width 1 ft. 5½ in. Depth 1 ft. 2½ in.

¹ For similar monuments see Montfaucon, *Antiq. Expl.* v, pl. 71.

PLATE LV.

Fig. 1. ALTAR.

A votive altar sacred to Bacchus, but without any inscription. On the front is Silenus riding upon a panther; in his left hand he holds a thyrsus, with his right he supports himself, being apparently in a state of intoxication, by grasping the tail of the panther. Above him are suspended a pair of cymbals, musical instruments frequently used in Bacchanalian processions. On one side of the altar is a *præfericulum*, on the other a *patera*. The face of the panther, the right breast and right knee of Silenus, the corners and part of the edges of the monument, have been restored.

This monument formerly belonged to Piranesi, from whom it was purchased at Rome in the year 1771.

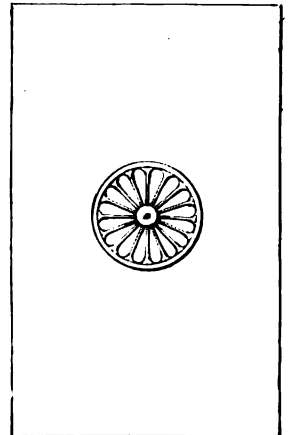
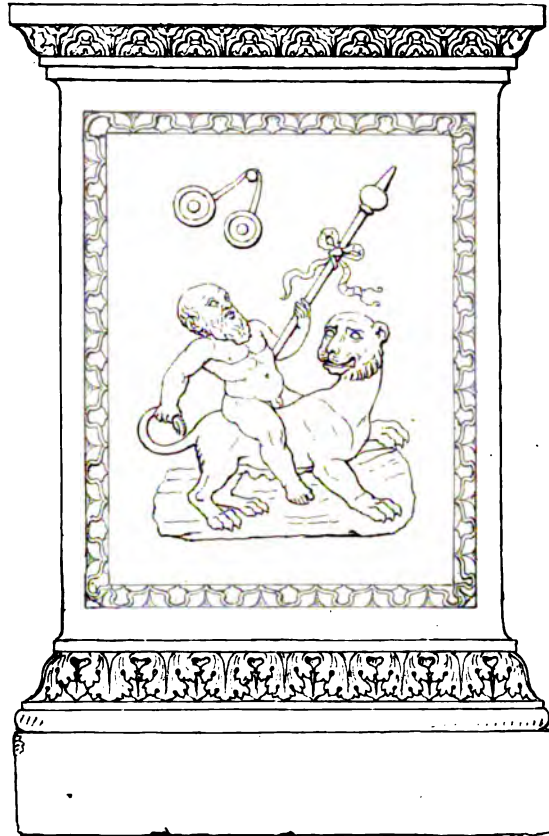
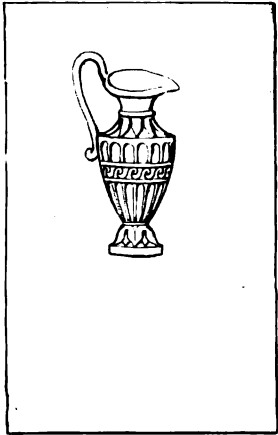
Height 2 ft. 2½ in. Width 1 ft. 5 in. Depth 1 ft. 2 in.

Fig. 2. SEPULCHRAL CIPPUS.

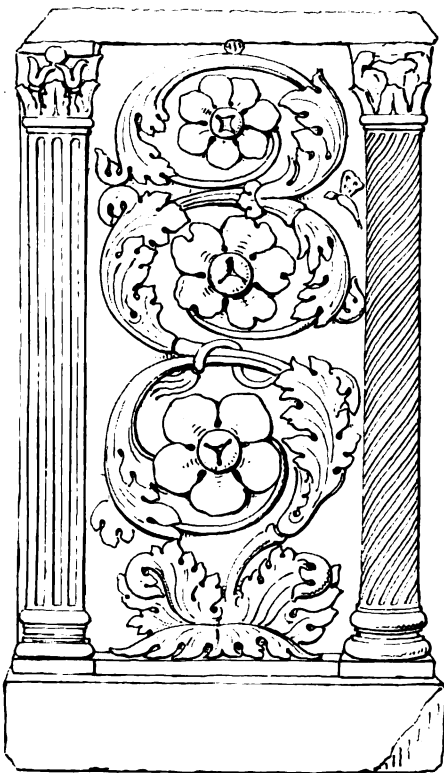
A sepulchral cippus of a tall square form. In the centre of the front upon a square tablet is the following inscription.

M · COELIO
SVPERSTITI
FRATRI
OPTIMO
C · COELIVS
SECUNDVS · F ·

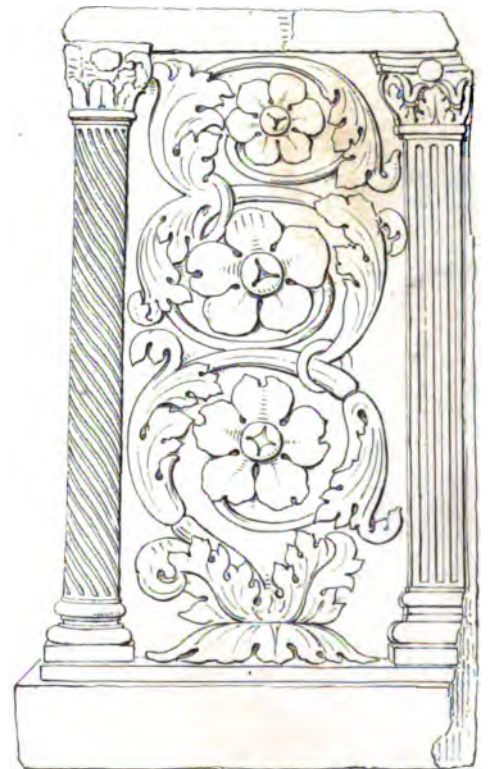
Over this inscription are two birds sitting upon what may be



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intended for fruit; on either side of them is a ram's head, and round the whole is a band of large beads. From the heads of the rams a wreath of laurel descends down the sides of the monument. Underneath the inscription is a crouching Venus attended by two Cupids, one of whom is pouring liquid from a vase over her back; the other, in front of her, is holding a large shell over the back of a swan, which is turning round its head, either to feed out of the hand of the goddess, or to receive her caresses. Close to this group is a fountain flowing from the head of a lion into a circular basin, which is supported upon a fluted pedestal. The corners are sustained by columns, those at the back are fluted, and have capitals rudely imitated from the Corinthian order; those in front are spirally fluted, and have capitals somewhat similar, but decorated with birds. The sides of this monument are both ornamented with plants which are formed into volutes in the Arabesque style; this cippus is engraved in Boissard,¹ *Roman Antiquities*, and the inscription is published by Gruter,² but both very incorrectly. In the time of Boissard it stood in the gardens of Cardinal Carpi; and in the time of Gruter was placed in the Convent of the Holy Trinity at Rome. It was afterwards removed to the Villa Montalto by Pope Sixtus the fifth, whence it came to the collection of Mr. Towneley.

Height 2 ft. 1 in. Width 1 ft. 4 in. Depth 1 ft. 2 in.

¹ pt. iv. tab. 73.

² Gruter, *Inscript. Ant.* p. DCCCXLVI. 13.

PLATE LVI.

Fig. 1. BASE OF CANDELABRUM.

A triangular base of a small candelabrum, the three sides of which are ornamented in the following manner. On each side is a festoon, or garland of fruit and flowers, suspended from two studs by broad long fillets. Underneath the festoon, on one side, is a stork between two olive branches from which it is pecking the fruit; on another side, are some arabesque ornaments composed of foliage and flowers; and on the third side, are also arabesque ornaments of a similar character, in the centre of which is a vase.

Height 1 ft. 2 in. Width of side 11 in.

Fig. 2. SEPULCHRAL CIPPUS.

A sepulchral cippus of a square form. At the upper angles of this cippus are two ram's heads, from which is suspended a broad festoon of fruit, within which is a tablet bearing a dedicatory inscription from L. Virius Helius to the memory of his wife Viria Primitiva.

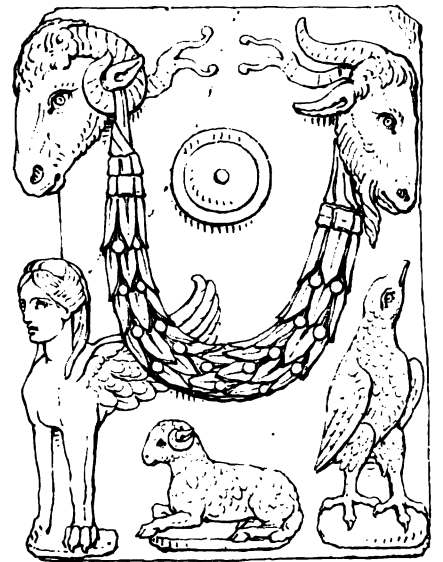
D · M ·
 VIRIAE
 PRIMITIVAE
 VIX · ANN · XVIII
 MENS · I · DIE · XXIV
 L · VIRIVS · HELIVS
 CONIVGI · DVLCIS
 HAV̄ DOMINA VALE · DOMN.



1



2



At the two lower angles are seated two sphinxes, and between them, in the centre, is a head of Pan. The sides of this cippus are ornamented in a very similar manner. The side garlands are of laurel, and are suspended each from the ram's head and a goat's head; on one side, within the garland, is a præfericulum, below, in the middle, is a goat lying down, between the sphinx and an eagle; on the other side is a patera instead of a præfericulum, and below is a ram lying down between the sphinx and a raven. Cavaceppi has engraved this monument in his work entitled *Raccolta di Statue*,¹ but has omitted the inscription.

Height 2 ft. 4 in. Width 1 ft. $5\frac{3}{4}$ in. Depth 1 ft. 3 in.

¹ tom. ii, tab. 6.

PLATE LVII.

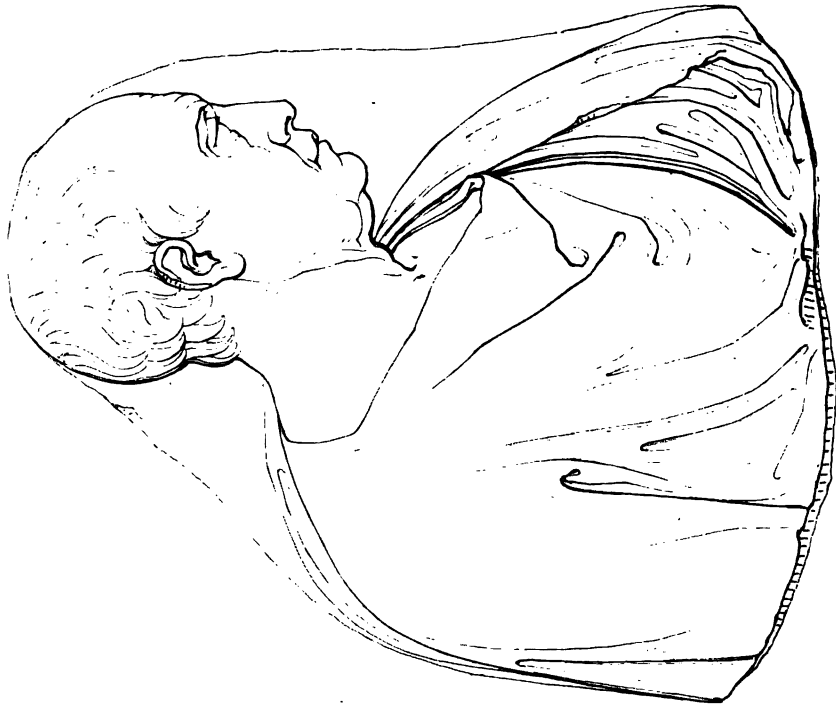
Fig. 1, 2. PROFILE BUSTS OF PHILOSOPHERS.

A medallion representing in profile the bust of an unknown Greek philosopher. The head is without a beard, the hair is very short, and the breast is covered with drapery, apparently portions of the chiton and peplus. The countenance is strikingly expressive of serenity and benevolence. This medallion was purchased from a palace at Florence in the year 1771.

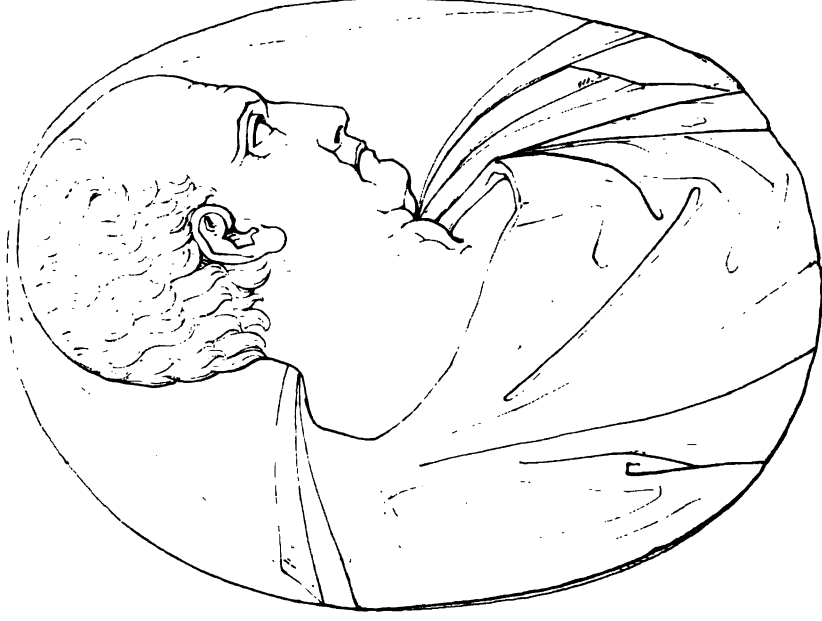
Height 2 ft. 5 in. Width 2 ft. 1 in.

A medallion of a philosopher resembling very much the preceding, perhaps an ancient copy of a portrait of the same person, but of a more recent date, and of Roman sculpture. It was brought to England by the late Sir William Stanhope, brother to the Earl of Chesterfield, who placed it over the chimney piece in the dining room of his elegant villa at Twickenham, whence it passed to the collection of Mr. Towneley.

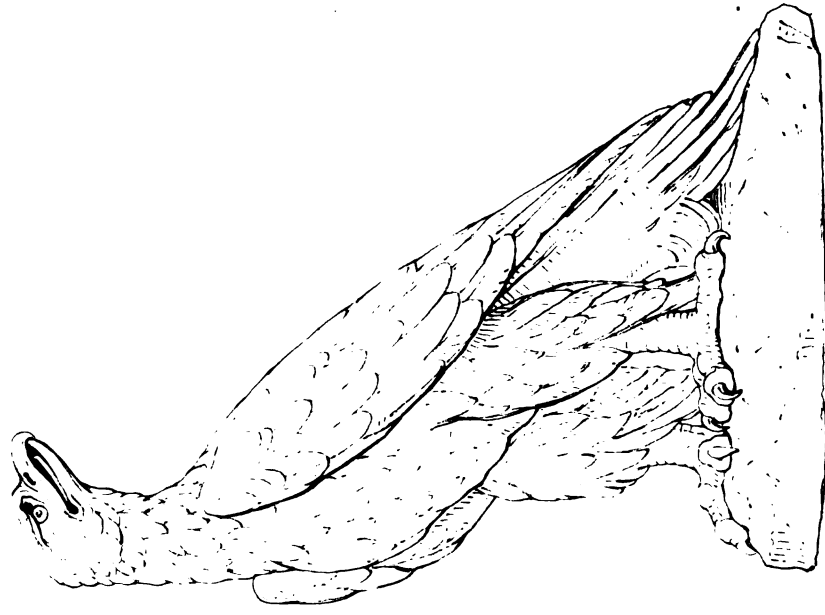
Height 2 ft. 7½ in. Width 2 ft.



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if M. was pulp

PLATE LVIII.

Fig. 1. A SWAN.

A Swan in red marble. It was found in a vineyard adjoining the villa Pinciana.

Height 1 ft. 10½ in.

Fig. 2. AN EAGLE.

An eagle, in white marble, with the wings closed. The head is modern, but restored with great spirit. It is probable that this bird was originally placed at the feet of a statue of Jupiter. It was sent from Rome by the late Mr. Beaumont, for Mr. Towneley.

Height 1 ft. 9 in.

LONDON: PRINTED BY W. NICOL, 60, FINE LANE.

